



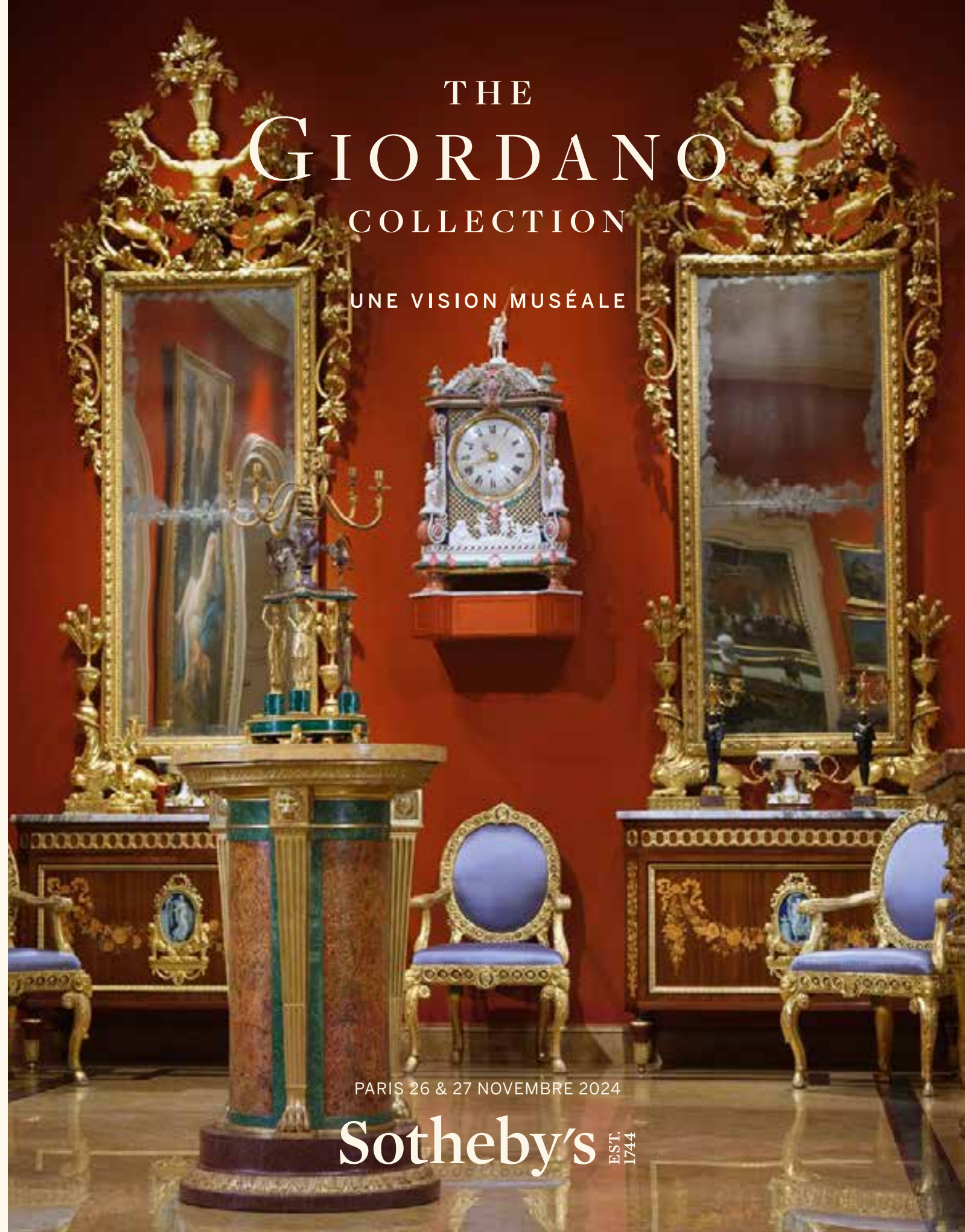
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THE GIORDANO COLLECTION UNE VISION MUSÉALE

26 & 27 NOVEMBRE 2024 PF2467 & PF2468



THE GIORDANO COLLECTION

UNE VISION MUSÉALE

PARIS 26 & 27 NOVEMBRE 2024

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THE GIORDANO COLLECTION

UNE VISION MUSÉALE

**PREMIÈRE PARTIE :
VENTE À PARIS
26 NOVEMBRE 2024 – 16H30**

**DEUXIÈME PARTIE :
VENTE À PARIS
27 NOVEMBRE 2024 – 15H00**

VENTE DU SOIR
26 Novembre 2024
16h30 - Lots 1 à 61

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Samedi 23 novembre
11h – 18h

Dimanche 24 novembre
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TEL UN MUSÉE PRIVÉ...

Je garde un souvenir très vif de ma première rencontre avec Gianni Giordano à Londres en 1999 lors de la vente phare de la collection de mobilier de Giuseppe Rossi.

Plus que toute autre chose, c'est en effet le Piémont qui a profondément forgé les goûts de Gianni Giordano. Sa fascination pour les résidences fastueuses de la région, aux premiers rangs desquelles le Palazzo Reale de Turin ou le Pavillon de chasse de Stupinigi, l'a amené à imaginer sa propre demeure comme un véritable musée privé où le XVIII^e siècle, le bronze et le bois doré ou encore les chinoiseries règnent en maître.

Ces dernières décennies, avec humilité, énergie, passion, érudition et flair, Gianni Giordano a chiné de véritables trésors auprès des collectionneurs privés, des antiquaires et maisons de ventes internationales, réussissant le tour de force d'assembler ce qui constitue sans nul doute la plus belle collection d'arts décoratifs italiens jamais apparue sur le marché, ainsi que le plus important *Kunstkammer* du monde qui continuera de s'enrichir... Une telle accumulation de chefs-d'oeuvre est à couper le souffle !

À la manière des truffes typiques de sa région, ces trésors se trouvaient jusqu'à ce jour cachés près d'Alba en Piémont, dans la vaste demeure de Gianni Giordano au coeur des vignes de Barolo, où la famille Giordano produit des vins piémontais classiques depuis 1900. La viticulture fait partie intégrante de la famille Giordano depuis quatre générations.

À la suite des ventes des collections Rossi en 1999 et Bruni-Tedeschi en 2007 chez Sotheby's, la vente de la collection Giordano complètera la trilogie des ventes de collections emblématiques provenant de cette magnifique région d'Italie.

L'apparition d'un nombre aussi important de pièces muséales en vente aux enchères représente une occasion rare qui suscitera, nous l'espérons, la plus haute convoitise de la part des collectionneurs internationaux avisés et sensibles aux chefs-d'oeuvre et au savoir faire italien.

LIKE A PRIVATE MUSEUM...

I have vivid memories of my first meeting with Gianni Giordano in London in 1999, at the flagship sale of Giuseppe Rossi's furniture collection.

More than anything else, it was Piedmont that profoundly shaped Gianni Giordano's tastes. His fascination with the region's sumptuous residences, in particular Turin's Palazzo Reale and the Stupinigi Hunting Lodge, led him to imagine his own home as a veritable private museum, where eighteenth-century bronze, giltwood and chinoiserie reign supreme.

Over the last few decades, with humility, energy, passion, erudition and flair, Gianni Giordano has pursued veritable treasures from private collectors, international antique dealers and auction houses, succeeding in assembling what is undoubtedly the finest collection of Italian decorative arts ever to appear on the market, as well as the most important *Kunstkammer* in the world, which will continue to grow from strength to strength...Such an accumulation of masterpieces, from private collections and the international market is breathtaking!

Like the truffles typical of his region, these treasures have until now been hidden away near Alba in Piedmont, in Gianni Giordano's vast residence in the heart of the Barolo vineyards, where the Giordano family has been producing classic Piedmont wines since 1900. Viticulture has been an integral part of the Giordano family for four generations.

Following Sotheby's sale of the Rossi collection in 1999 and the Bruni-Tedeschi collection in 2007, the Giordano collection will complete the trilogy of sales of emblematic collections from this magnificent region of Italy.

The appearance of such a large number of museum pieces at auction presents a rare opportunity that we hope will arouse the utmost acquisitiveness amongst discerning international collectors with a keen eye for masterpieces and Italian ingenuity.

MARIO TAVELLA
Président, Sotheby's France
Chairman, Sotheby's Europe



THE GIORDANO COLLECTION, TASTE AND SCHOLARSHIP

ALVAR GONZÁLEZ-PALACIOS

In 2020, a volume dedicated to the Galleria di Palazzo Cini in Venice was published and for which I wrote an essay that began: *"Accumulating, collecting, putting aside, hiding for oneself, are primordial human instincts but each individual has different, often antithetical inclinations. Collecting works of art is an intellectual evolution of this innate propensity. Some acquire or take possession of valuable objects out of love, others out of interest, others out of generosity; some for money, some for possessiveness, some for exhibitionism, some to make people forget their sins. They range, in two words, from spontaneous instinct that can become sublime to unspeakable motives. There are precious and secret collectors and others who are sunny and ecumenical: they are always different as men are always different. Vittorio Cini (1885-1977) thought big: he was made for the world and not for the scholar's cell, cultured but not pedantic, pompous without excess, interested in others without renouncing his own ego"*.

Thinking about how to begin a description of Gianni Giordano's collection, it occurred to me that the closest person to him could be Cini himself. Amongst art owners of the last century, Cini, like Giordano today, was not only one of the first but also one of the few collectors to be interested in paintings and sculpture as well as other types of art objects.

When I began studying the decorative arts in around 1965, my teacher Roberto Longhi ironically called me *'the one who studies chairs'*. Until then, I had worked in an undifferentiated way, essentially with primitive ornamental plaster works. As the years passed, perhaps mindful of a visit to the Frick Collection in New York, I remembered furniture and objects as beautiful as the most beautiful painting in America, Giovanni Bellini's *Saint Francis in Ecstasy*, and I began to see no difference between a piece of Chinese porcelain and the Venetian painter's Saint. Obviously, there were differences, but the mental pleasure that such varied works gave was similar. Furthermore, I realized that in Italy no one seemed to study with the same seriousness the things that were apparently so different. Just think of the name by which the decorative arts were defined by in this country then: what in France or England was called decorative, in Italy was called minor or applied. Who decided these definitions so brutally? I have never understood it and have stopped considering them as such. Art is art - it is better to look at it through a monochrome lens.

Repeated visits to the home of the elderly Senator Cini changed many of my ideas and I came to the conclusion that studying a Venetian enamel or a Renaissance painting involved the same effort and method, obviously bearing in mind the different techniques. More than half a century has passed since then and looking at the objects collected by Gianni Giordano I realise, with surprise, that many have been studied by me over the years and in many cases I have managed to reconstruct their history. Immodestly, I can write that it is one of the greatest satisfactions one can have in my field of study.

One of the high points of the decorative arts in Rome during the 18th century was the small tessellated mosaics (now called micromosaics, then called small-scale mosaics). I published one of the most important paintings in this technique known to me in 1984 (**lot 39**) when the only certain fact on the work was the signature of one of the most famous mosaicists of his time, Cesare Aguatti, together with the date of 1774. Several years later I found a drawing for the cymatium surmounting the frame with the coat of arms of Pius VI (Braschi 1775-1799), in the graphic collection of the Valadier workshop, that had been incorporated into that of the Spagna silversmiths. A document from 1776 finally helped me confirm the execution of this magnificent metal adornment to be that of the goldsmith Paolo Spagna: thus I republished the work in 2004. The coat of arms we see here is the one used by Pope Braschi at the beginning of his time as pontiff, a complex coat of arms that earned him much criticism and which he later simplified.

Also from Rome is the sumptuous girandole (**lot 46**) which I included in the 1991 *Fasto Romano* exhibition. In my opinion it can be attributed to Giacomo Raffaelli (1753-1836), even though it is not signed by that well-known Roman craftsman, who was active in Rome, Milan and Russia. The relationship between this work and the centrepiece made by Raffaelli in 1804, now in the Royal Palace in Milan, is obvious, even if the model with the maidens with raised arms is similar to that of the sculptor and bronzesmith Francesco Righetti. In the inventory drawn up after Raffaelli's death, however, two works appear that correspond in part to what we see here: *"two marble candelabra in three tiers, each adorned with Sphinxes, Tortoises, Hippogriffs, Storks and Telamons of patinated metal and with alabaster bases emanating from snakes, with mouthpieces of gilded metal"*.



The French revolutionary troops, it is well known, took several works of art out of Italy. From Florence they took some paintings in commesso di pietre dure: among these was supposed to be the *Veduta del Porto di Livorno* (view of the port of Livorno) (**lot 34**), a photograph of which I published in 1977 and again in 1986: it had been given to me by Federico Zeri years earlier, without me at first being able to identify the original. Later I found another example at the Vienna Hofburg with a small difference to ours: on the case next to the two figures in the centre of the composition a number was written, while the example in the photograph given to me by Zeri read 'to HRH Florence'. This allowed me to specify that the painting, based on a drawing by Giuseppe Zocchi, was a second version destined for the Grand Duke of Tuscany, Pietro Leopoldo, as the first had been sent for the latter's father, Emperor Franz Stephen, the previous Grand Duke of Tuscany. Most of the early versions of the paintings in the Grand Ducal Gallery of Works at the time were in fact destined for Vienna where they remain today. Further research shows that the version now in the Giordano collection, returned to Florence and was donated to Prince Metternich.

In 2018, I published the first monograph on the Valadier workshop in English for the Frick Collection: in it, a number of works by Luigi Valadier are listed which now belong to Gianni Giordano. Other examples of the pair of candlesticks in statuary marble and gilded bronze (**lot 38**) are known to me, two of which are in the Louvre Museum and arrived in Paris in 1801 as artefacts from Palazzo Braschi, the home of the nephew of Pius VI. A number of the workshop documents describe objects of this type and an inventory entry from the Valadier workshop describes 'selvedges for three-headed candlesticks'.

The second work by Valadier presented here (**lot 36**) has been known to me for decades, even before I studied it for the exhibition on the goldsmith held at the Villa Medici in Rome in 1997 (I discussed it even more extensively in the 2018 New York monograph cited above). It is an object of Royal provenance and the accompanying work is housed in the British Royal Collection in Edinburgh. It is a casket that belonged to Cardinal Henry Benedict Stuart, Duke of York, second son of the Old Pretender to the throne of England, James III Stuart, and his wife Clementina Sobieska, who resided in Rome until her death in 1807. The function of this object is to hold wine bottles (hence the name *cantinetta* by which it was referred to in Rome) and was accompanied by another item, the *cadenas*, wherein cutlery, bread and napkins were presented on the tables of princes and cardinals. Today, furnishings of this kind are extremely rare. Finally, I must mention two works by Giuseppe Valadier. They are a sugar bowl and a coffee pot in gilded silver of an exceptional model, previously proposed in non-gilded silver by the goldsmith for Monsignor Odescalchi, a member of the well-known papal family.

The furniture ensemble in the Giordano collection includes several pieces of furniture of exceptional importance for the history of art between the Baroque and Neoclassicism. Genoa is well represented with admirably sculpted and carved works by Filippo Parodi, while Giuseppe Maggiolini, perhaps the greatest cabinetmaker of the late 18th century in Italy, is represented by two commodes from the Palazzo Reale in Milan (**lot 41**). Finally, two tables which once belonged to the ancient Genoese princely family, Centurione Scotto (they appeared in a Sangiorgi auction in 1903) are grandiose works, universally considered to be Genoese and made at a time when the furnishings of the Superba were particularly close to the taste of the Urbe.

In the Burlington Magazine of 1971, I published most of the very lengthy research treatise I had undertaken on a group of furniture I had gradually gathered from various trips to Sicily, to museums and private collections in Europe and America. I had already recommended to Peter Thornton, curator of the Woodwork Department at the Victoria and Albert Museum, the purchase of some furniture of this type, decorated with bands and strips of glass painted on the reverse to simulate marble, or semi-precious stones and what in German is called *Hinterglasmalerei* and in French *verre eglomisé*. The number of pieces of furniture I identified then was already conspicuous, as was the number of travellers who had left traces of these pieces in their literary work from the time of Patrick Brydone (1770), followed by Henry Swinburne (who was in Italy between 1777 and 1780), Count de Borch (1782), Jean Houel (1782-1787) and Count Forbin (1823). But the most significant was, of course, the greatest writer of the time, Goethe, who visited Sicily and described it as only he knew how, with an unparalleled mixture of precision and poetry. On 13 April 1787, after visiting the Prince of Palagonia's residence in Bagheria Goethe declared: 'A perfect imitation of these agates, obtained on the verso of thin glass plates by means of coloured paint, is the only reasonable thing I came across when visiting Palagonia's sanctuary the other day. These tablets stand out as a decorative element even better than genuine agate, the latter having to be made up of many small pieces, while the former take on the size the architect intended. It is an example of decorative art that deserves to find imitators.'

Our collector today has assembled perhaps the largest group of seat furniture of this type known to us - once scattered in various locations (**lots 11 – 14**). They all have a monogram with the letters "PPL" and are neoclassical in style. Since I wrote that essay not much has been added in the last fifty years, however very similar work has been found in a large English house.



LA COLLECTION GIORDANO, ENTRE GOÛT ET ACADÉMISME

ALVAR GONZÁLEZ-PALACIOS

En 2020, un ouvrage consacré à la Galleria di Palazzo Cini de Venise a été publié, pour lequel j'ai écrit un article qui commençait ainsi : « *Accumuler, collectionner, mettre de côté, cacher pour soi, sont des instincts humains primordiaux mais chaque individu a des inclinations différentes, souvent antithétiques. La collection d'œuvres d'art est une évolution intellectuelle de cette propension innée. Certains acquièrent ou prennent possession d'objets de valeur par amour, d'autres par intérêt, d'autres par générosité ; certains pour l'argent, d'autres par possessivité, d'autres par exhibitionnisme, d'autres pour faire oublier leurs péchés. Ils vont, en deux mots, de l'instinct spontané qui peut devenir sublime à des motifs inavouables. Il y a des collectionneurs importants et secrets et d'autres rayonnants et œcuméniques : ils sont toujours différents comme les hommes sont toujours différents. Vittorio Cini (1885-1977) voyait grand : il était fait pour le monde et non pour le laboratoire du savant, cultivé mais non pédant, pompeux sans excès, intéressé par les autres sans renoncer à son propre ego* ».

En réfléchissant à la manière de commencer la description de la collection de Gianni Giordano, il m'est venu à l'esprit que la personne la plus proche de lui pourrait être Cini lui-même. Parmi les propriétaires d'œuvres d'art du siècle dernier, Cini, comme Gianni Giordano aujourd'hui, a été non seulement l'un des premiers, mais aussi l'un des rares collectionneurs à s'intéresser aux tableaux et aux sculptures ainsi qu'à d'autres types d'objets d'art.

Lorsque j'ai commencé à étudier les arts décoratifs vers 1965, mon professeur Roberto Longhi m'a ironiquement appelé « *celui qui étudie les chaises* ». Jusqu'alors, j'avais travaillé de manière indifférenciée, essentiellement avec des œuvres primitives en plâtre. Au fil des années, peut-être à la suite d'une visite à la Frick Collection de New York, je me suis souvenu de meubles et d'objets aussi beaux que le plus beau tableau conservé aux Etats-Unis, le *Saint François en extase* de Giovanni Bellini, et j'ai commencé à ne plus voir de différence entre une porcelaine chinoise et le Saint du peintre vénitien. Certes, il y avait des différences, mais le plaisir mental que procuraient des œuvres aussi variées était similaire. En outre, je me suis rendu compte qu'en Italie, personne ne semblait étudier avec le même sérieux des choses apparemment si différentes. Il suffit de penser au nom par lequel on définissait alors les arts décoratifs dans ce pays : ce qui en France ou en Angleterre était appelé décoratif, en Italie était appelé mineur ou appliqué. Qui décidait de ces définitions de manière aussi brutale ? Je ne l'ai jamais compris et j'ai cessé de les considérer comme telles. L'art est l'art - il vaut mieux le regarder à travers une lentille monochrome.

Les visites répétées au domicile du sénateur Cini, alors très âgé, ont beaucoup changé mes idées et je suis arrivé à la conclusion que l'étude d'un émail vénitien ou d'une peinture de la Renaissance impliquait le même effort et la même méthode, en tenant compte bien sûr des différentes techniques. Plus d'un demi-siècle s'est écoulé depuis lors et, en regardant les objets collectionnés par Gianni Giordano, je me rends compte, avec surprise, que beaucoup d'entre eux ont été étudiés par moi au fil des ans et que, dans de nombreux cas, j'ai réussi à en reconstituer l'histoire. Immodestement, je peux écrire que c'est l'une des plus grandes satisfactions que l'on puisse avoir dans mon domaine d'étude.

Les mosaïques formées de petites tesselles (aujourd'hui appelées micromosaïques, alors appelées mosaïques à petite échelle) constituent l'un des points culminants des arts décoratifs à Rome au cours du XVIIIe siècle. J'ai publié un article sur l'une des plus importantes œuvres avec cette technique que je connaisse en 1984 (**lot 39**), alors que le seul élément certain était la signature de l'un des mosaïstes les plus célèbres de son temps, Cesare Aguatti, ainsi que la date de 1774. Quelques années plus tard, j'ai trouvé un dessin de la partie supérieure du cadre avec les armoiries de Pie VI (Braschi 1775-1799), dans le fonds graphique de l'atelier Valadier, incorporé à celui des orfèvres Spagna. Un document de 1776 m'a finalement permis de confirmer que la réalisation de ce magnifique ornement métallique était bien celle de l'orfèvre Paolo Spagna : j'ai donc republié l'ouvrage en 2004. Les armoiries que nous voyons ici sont celles utilisées par le pape Braschi au début de son pontificat, des armoiries complexes qui lui ont valu de nombreuses critiques et qu'il a ensuite simplifiées.

De Rome provient également la somptueuse girandole (**lot 46**) que j'avais incluse dans l'exposition *Fasto Romano* de 1991. À mon avis, elle peut être attribuée à Giacomo Raffaelli (1753-1836), même si elle n'est pas signée par ce célèbre artiste romain, actif à Rome, à Milan et en Russie. La correspondance entre cette œuvre et le centre de table réalisé par Raffaelli en 1804, aujourd'hui conservé au Palais royal de Milan, est évidente, même si le modèle des vierges aux bras levés est similaire à celui du sculpteur et bronzier Francesco Righetti. Dans l'inventaire après décès de Raffaelli figurent cependant deux œuvres qui correspondent en partie à ce que nous voyons ici : « *deux candélabres en marbre à trois étages, chacun orné de Sphinx, Tortues, Hippogriffes, Cigognes et Télamons en métal patiné et avec des bases en albâtre émanant de serpents, avec des embouchures en métal doré* ».



Les troupes révolutionnaires françaises, on le sait, ont emporté plusieurs centaines d'œuvres d'art d'Italie. De Florence, elles emportèrent quelques tableaux sur fond de pierre dure : parmi ceux-ci, il y aurait la *Veduta del Porto di Livorno* (vue du port de Livourne) (**lot 34**), dont j'ai publié une photographie en 1977 et une autre en 1986 : elle m'avait été donnée par Federico Zeri des années auparavant, sans que j'aie pu identifier au départ l'original. Plus tard, j'ai trouvé à la Hofburg de Vienne un autre exemplaire avec une petite différence par rapport au nôtre : sur le boîtier, à côté des deux personnages au centre de la composition, un numéro était inscrit, alors que sur l'exemplaire de la photographie que m'avait donnée Zeri, on pouvait lire « à S.A.R. Florence ». Cela m'a permis de préciser que le tableau, réalisé d'après un dessin de Giuseppe Zocchi, était une deuxième version destinée au grand-duc de Toscane Pietro Leopoldo, la première ayant été envoyée au père de ce dernier, l'empereur François-Étienne, le précédent grand-duc de Toscane. La plupart des premières versions des tableaux qui se trouvaient à l'époque dans la Galerie grand-ducale des œuvres étaient en fait destinées à Vienne, où elles se trouvent encore aujourd'hui. Des recherches plus approfondies montrent que la version qui se trouve aujourd'hui dans la collection Giordano est revenue à Florence et a été offerte au prince Metternich.

En 2018, j'ai publié la première monographie sur l'atelier Valadier en anglais pour la Frick Collection : y sont répertoriées plusieurs œuvres de Luigi Valadier, aujourd'hui dans la collection de Gianni Giordano. Je connais d'autres exemples de la paire de candélabres en marbre et bronze doré (**lot 38**), dont deux se trouvent au musée du Louvre et sont arrivés à Paris en 1801, provenant du Palazzo Braschi, la demeure du neveu de Pie VI. Plusieurs documents d'atelier décrivent des objets de ce type et un inventaire de l'atelier Valadier décrit des « *lisières pour candélabres à trois têtes* ».

La deuxième œuvre de Valadier présentée ici m'est connue depuis des décennies (**lot 36**), avant même que je ne l'étudie pour l'exposition sur l'orfèvre qui s'est tenue à la Villa Médicis à Rome en 1997 (j'en ai parlé encore plus longuement dans la monographie new-yorkaise de 2018 citée plus haut). Il s'agit d'un objet de provenance royale et l'œuvre qui l'accompagne est conservée dans la British Royal Collection à Édimbourg. Il s'agit d'un coffret ayant appartenu au cardinal Henry Benedict Stuart, duc d'York, deuxième fils du Vieux Prétendant au trône d'Angleterre, Jacques III Stuart, et de son épouse Clementina Sobieska, qui résidait à Rome où elle est décédée en 1807. La fonction de cet objet est de contenir des bouteilles de vin (d'où le nom de *cantinetta* qu'on lui donnait à Rome) et il était accompagné d'un autre objet, le *cadenas*, dans lequel les couverts, le pain et les serviettes étaient présentés sur les tables des princes et des cardinaux. Aujourd'hui, ce type de mobilier est extrêmement rare. Enfin, je dois mentionner deux œuvres de Giuseppe Valadier. Il s'agit d'un sucrier et d'une cafetière en vermeil d'un modèle exceptionnel, précédemment proposés en argent non doré par l'orfèvre pour Monseigneur Odescalchi, membre de la célèbre famille papale.

L'ensemble mobilier de la collection Giordano comprend plusieurs meubles d'une importance exceptionnelle pour l'histoire de l'art entre le baroque et le néoclassicisme. Gênes est bien représentée avec des œuvres admirablement sculptées de Filippo Parodi, tandis que Giuseppe Maggiolini, peut-être le plus grand ébéniste de la fin du XVIIIe siècle en Italie, est représenté par deux commodes provenant du Palazzo Reale de Milan (**lot 41**). Enfin, deux tables ayant appartenu à l'ancienne famille princière génoise Centurione Scotti (elles sont apparues dans une vente aux enchères de Sangiorgi en 1903) sont des œuvres grandioses, universellement considérées comme génoises et réalisées à une époque où l'ameublement de la Superba était particulièrement proche du goût de l'Urbe.

Dans le Burlington Magazine de 1971, j'ai publié l'essentiel du très long traité de recherche que j'avais entrepris sur un ensemble de meubles que j'avais progressivement rassemblés au cours de divers voyages en Sicile, dans des musées et des collections privées en Europe et aux États-Unis. J'avais déjà recommandé à Peter Thornton, conservateur du département des boiseries du Victoria and Albert Museum, l'achat de quelques meubles de ce type, décorés de bandes et de lamelles de verre peintes au revers pour simuler le marbre ou les pierres semi-précieuses, ce que l'on appelle en allemand *Hinterglasmalerei* et en français verre églomisé. Le nombre de meubles que j'ai identifiés à l'époque était déjà considérable, tout comme le nombre de voyageurs qui avaient laissé des traces de ces meubles dans leur œuvre littéraire depuis Patrick Brydone (1770), suivi par Henry Swinburne (qui se trouvait en Italie entre 1777 et 1780), le comte de Borch (1782), Jean Houel (1782-1787) et le comte Forbin (1823). Mais le plus important est bien sûr le plus grand écrivain de l'époque, Goethe, qui a visité la Sicile et l'a décrite comme lui seul savait le faire, avec un mélange inégalé de précision et de poésie. Le 13 avril 1787, après avoir visité la résidence du prince de Palagonie à Bagheria, Goethe déclarait : « *Une imitation parfaite de ces agates, obtenue au verso de fines plaques de verre au moyen de peinture colorée, est la seule chose raisonnable que j'ai rencontrée en visitant l'autre jour le sanctuaire de Palagonie. Ces tablettes constituent un élément décoratif encore plus beau que l'agate véritable, cette dernière devant être composée de nombreux petits morceaux, alors que les premières prennent la taille voulue par l'architecte. C'est un exemple d'art décoratif qui mérite de trouver des imitateurs.* »

Notre collectionneur d'aujourd'hui a rassemblé peut-être le plus grand groupe de meubles de siège de ce type que nous connaissons - autrefois dispersés en divers endroits (**lot 11 – 14**).. Ils portent tous un monogramme avec les lettres « PPL » et sont de style néoclassique. Depuis que j'ai écrit cet article, peu de choses ont été ajoutées au cours des cinquante dernières années, mais un travail très similaire a été trouvé dans une grande maison anglaise.

A photograph of a highly ornate interior room, likely a museum or a grand residence. The walls are a deep red. In the center, a tall, ornate clock stands on a pedestal. The clock has a white face with Roman numerals and is topped with a decorative finial. It is flanked by two large, ornate mirrors with gold frames. The mirrors are mounted on a dark wood console table with gold inlay. In the foreground, there are two large, ornate tables with gold frames and blue upholstered chairs. The floor is polished and reflects the room's details. The overall style is classical and luxurious.

SESSION DU SOIR - EVENING SESSION

26 NOVEMBRE - 16H30

LOTS 1 À 61



1

PAIRE DE CANDÉLABRES AU DIEU PTAH EN MARBRES NOIRS, PORPHYRES ROUGE D'EGYPTE ET BRONZE DORÉ, FIN DU XVIIIÈ SIÈCLE, PROBABLEMENT ROME, À LA MANIÈRE DE VALADIER

A PAIR OF ITALIAN GILT-BRONZE MOUNTED BLACK MARBLE AND EGYPTIAN RED PORPHYRY FIVE-LIGHT CANDELABRA REPRESENTING THE GOD PTAH, LATE 18TH CENTURY, PROBABLY ROME, IN THE MANNER OF VALADIER

à cinq lumières, un dieu en marbre noir fin de Belgique, le second en marbre noir, les deux bases en porphyres d'Egypte différents, les bras en enroulement centrés d'un vase, le binet formant flamme

one with a Belgian fine black marble stem, the second with a black marble stem, both bases of Egyptian porphyry marble, with scrolling branches centered by a vase surmounted by a flame (2)

Height. marble 22 in, width. 8 3/4 in, Height basalt 21 3/4 in ; Haut. celui en marbre. 56 cm, larg. 22 cm, Haut. celui en basalte 55,5 cm

PROVENANCE

Galerie Kugel, Paris.

€ 80,000-120,000

These sumptuous candelabra epitomise Italian craftsmanship and elegance, embodying a period when Roman artisans were intrigued by Egyptian aesthetics in the late 18th century. Each piece draws inspiration from the ancient deity Ptah, whose Roman antique statue

was unearthed at Villa Hadrian in Tivoli and now resides at the Vatican Museums. The candelabra's design highlights a striking interplay of materials, including marble and porphyry set against gleaming gilt-bronze, creating a dramatic contrast that enhances their grandeur.



Giuseppe Valadier, Lampe à huile en basalte et argent, vente Sotheby's Milan, 22 mars 2023, lot 138

During this period, Egyptian figures were frequently modelled after the Antique granite telamons from Hadrian's Villa at Tivoli, which were relocated to the Vatican Museums in 1782. These figures often adorned surtouts de table as elegant table decorations. Noteworthy examples include Raffaelli's surtouts de table for Duke Francesco Melzi d'Eril, featuring gilt-bronze figures set on malachite bases, and Luigi Valadier's colourful St. Petersburg Dessert, which showcases alabaster and rosso antico figures on round gilt-bronze bases, alongside a white marble and porphyry centrepiece and various models of temples.

The use of black marble in these pieces is reminiscent of Egyptian figures in basalt, notably those in the Vatican Museums and the Valadier oil lamp sold at Sotheby's Milan from the Pratesi Collection with silver mounts and the same idiosyncratic oval base.

The superlative quality and precision of the gilt bronze, with exceptional chasing and burnishing, recall the work of an *orfèvre*, and the particular design of the candelabra are imbued with French influence and are tantalisingly unusual in the Roman context.

This type of Egyptian figure also appears in a pair of figurative candlesticks offered by Sotheby's London on 8 November 2023, lot 110, and in an almost identical pair, without candle accessories, located in the iconic neo-Egyptian dining room at Goodwood House, seat of the Dukes of Richmond.

EGYPTOMANIA

At the dawn of the 18th century, Egypt still seemed a distant world, known only from a few travel accounts, but very early on collectors such as the Duc de Sully and, later, M. Crozat acquired Egyptian objects. The ever-increasing number of artists who traveled to Rome were able to see

the results of the excavations at the Villa Hadrian, which were on display in the Egyptian Museum on the Capitoline Hill since 1748. Painters such as Hubert Robert and Pierre-Hadrien Pâris played a decisive role, with their Egyptian caprices and animated ruins mixing Egyptian elements with classical Roman themes, as did Wedgwood and Clodion, who were among the first to propose 'Egyptianising' antique models. Egyptomania, a fashionable phenomenon throughout Europe in the early 19th century, was already a strong trend in Italy in the second half of the 18th century. Many architectural elements had been present in Rome since antiquity, brought back by the Roman emperors after Julius Caesar's conquest of Egypt in the 1st century BC. These historical remains were subsequently rediscovered during Roman excavations that began during the Renaissance.

For example, an ancient statue of Ptah, the tutelary god of Memphis, the political capital of Pharaonic Egypt, was discovered in the Villa Hadrian in Tivoli around 1550 by Pirro Ligorio (1510-1583), and is now at the Vatican Museums. Ptah was venerated as the creator of the cosmos and protector of craftsmen and architects. The god is shown standing with his characteristic skullcap, false beard and sceptre. This statue was located in the canopy of the villa, a room based on the theme of the Serapeum in Memphis, Egypt, which featured numerous Egyptian statues, including Apis bulls, Ptah's totemic animal.

While it is common to come across uprights, motifs or supports in the shape of Egyptians or Nubians, both male and female, with countless variations in terms of their postures, headdress and attributes, it is rarer to find a true representation of the God Ptah with his attributes. The image of Osiris-Antinous is far more common in the Egyptian repertoire.



Ptah, Troisième période intermédiaire (722–650 av. J.C.), Metropolitan Museum, New York



2

SUITE DE QUATRE CHAISES EN BOIS DORÉ, TRAVAIL TOSCAN, LUCQUES, FIN XVIIIÈ- DÉBUT DU XIXE SIÈCLE

A SET OF FOUR TUSCAN CARVED GILTWOOD CHAIRS, LUCCA, LATE 18TH-EARLY 19TH CENTURY

la frise à motifs de vaguelettes, le dossier orné de feuilles de palmes en rappel sur les pieds-griffe, garniture de soie rouge, chacune avec une étiquette avec numéros d'inventaire (2161, 2162, 2163, 2164)

each with a frieze carved with Vitruvian scrolls, the backrest with carved palm leaves, on tapered legs with similarly carved palm leaves terminating in hairy paw feet, upholstered in red silk with a red silk trim, each with a label with an inventory number (2161, 2162, 2163, 2164)

(4)
Height. 34 3/4 in, width. 18 1/2 in, depth. 19 3/4 in ;
Haut. 88 cm, larg. 47 cm, prof. 50 cm

PROVENANCE

Sotheby's Londres, *The Alberto Bruni Tedeschi collection*, 21 mars 2007, lot 218.

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T. Pignatti, *Ambienti italiani del Seicento e Settecento*, Milan, 1964, p.74.

A. Cifani, F. Monetti, *Sua maestà l'Impero. In "Antiquariato"*, n.343, nov. 2009, pp.60-65.

E. Colle, *Il mobile Impero in Italia*, Milan, 1998.

C. E. Rava, *Storia del mobile. La sedia*, Milan, 1964.

€ 30,000-50,000

This set of highly sophisticated chairs epitomize the elegance of the Imperial court in Italy, bearing inventory labels that indicate historical provenance from a grand collection.



Numéros d'inventaire des chaises

With Napoleon's assertive empire pushing beyond France to include the newly-formed Kingdom of Italy in 1805, fashionable grand residences across the peninsula embraced the muscular and grandiose Napoleonic 'Empire style', known in Italian as the *stile Impero*. From 1805 to 1814 the region from which these chairs originate, the Principality of Lucca and Piombino was governed as a satellite state of the French Empire by Napoleon's own sister, Élisabeth Bonaparte. A shrewd and active ruler, Élisabeth took particular interest in artistic affairs, not only through patronage of works for her sumptuous court, but also through the founding of civic institutions like a new Académie des Beaux-Arts. Along with this new French ruler so invested in the arts came the new decorative language with Napoleonic might – the new Empire's interpretation of Classical norms was more archaeologically inspired, giving prominence to sabre legs, X-frame forms and anthemion motifs, and often infused Greek styles with Egyptian character to reflect the expansion of Napoleon's territories. The artistic decisions of the court were the main engine of taste in the period, and the labels on the underside of these chairs suggest that they were part of an important royal, courtly or aristocratic residence – similar inventory labels for the collections of major Italian palazzi and royal castles, including some in Genoa, are pictured in E. Colle, *Gli Inventari delle Corti: Le guardarobe reali in Italian dal XVI al XX secolo*, Florence, 2004, p.303 and 307.

While the Empire style in France and Italy often inclined towards a certain monumentality, the present suite has a fluidity and grace that is distinctive and has few precedents. Several of its decorative motifs are typical of the style, such as the Vitruvian scroll to the seat rail: this popular Classical motif can be also spotted on the seat rails

of the throne in the state portrait of Charles Louis, Duke of Lucca, now in the Palazzo Mansi National Museum. The serpentine back terminating in a scroll was also typical, and chairs with this popular Empire silhouette were being supplied to Lucca's Ducal Palace well into the 1820s (Enrico Colle, *Il mobile di corte a Lucca*, Lucca, 2005, p.186, pl.LXX, fig. b). Most of these textbook Empire features radiated across Europe from the nexus of the style in Paris, often disseminated by prominent publications of designs: for example, Charles Normand's influential text *Nouveau recueil en divers genres d'ornements* (1803) includes a design for a chair with the same serpentine scrolled back as the present lot (6^e Cahier, No 1.f. ; p.32).

The most notable feature on the present suite is the extended foliate carving that runs up the legs and most of the sides of the backrest. These leaves are stylised in the typical Empire manner, broader and more undulating than the acanthus leaves of the preceding Neoclassical style, but seldom are they given such sweeping lengths to extend across the frame of a piece of furniture. This feature blends with the gentle curves of the chair's vertical planes to bring an overall impression that is almost organic and is all but unique among Empire furniture. Though the precise design of the present suite is rare, there are numerous chairs made in a similarly sophisticated Empire style by Tuscan courtly furniture makers in the period, such as the chairs by the Paolo Sani that are now in the Palazzo Pitti (E. Colle, *Il Mobile Impero in Italia*, Milan, 1998, p.168-171, cat.52-53.). Other examples of chairs from this suite are in the Accorsi-Ometto Museum in Turin (L. Mana and A. Tosa, *Museo Accorsi-Ometto: Viaggio nelle collezioni*, Milan, 2010, p. 77, fig. 132) and were in the Palazzo Granello in Genoa (T. Pignatti, *Ambienti Italiani dei Seicento e Settecento*, Milan, 1964, p. 74).



Deux exemples de la suite de la salle à manger du Palazzo Granello



L'intérieur de la Villa Paola à Moncalieri, Turin, anciennement résidence de Pietro Accorsi



Intérieur du Castello di Castagneto Po, résidence d'Alberto Bruni Tedeschi





3

**PAIRE DE PLAQUES EN SCAGLIOLE
POLYCHROME, TRAVAIL TOSCAN, FIN DU
XVIII^E SIÈCLE**

**A PAIR OF ITALIAN POLYCHROME SCAGLIOLA
PLAQUES, TUSCANY, LATE 18TH CENTURY**

représentant de larges bouquets de fleurs sur
fond noir, dans un cadre

each representing a bouquet of flowers on a black
background, in a carved giltwood frame

(2)
Height. 18 in, width. 12 ¼ in (without the frame) ;
Haut. 46 cm, larg. 31 cm (sans le cadre)

PROVENANCE

Docteur Gustavo Adolfo Rol (1903-1994), Turin;
Sa collection, vente Sotheby's Milan, *Arredi,
Dipinti, Ceramiche e Argenti dalle Collezioni del
Dottor Gustavo Adolfo Rol*, 14 mars 1995, lot 260
(avec une première provenance indiquée comme
Maestro Ungheria Silagi).

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artiste «peintre en scagliola» au service de Victor-
Amédée II de Savoie", dans *Art Italies, Bulletin de
l'Association des historiens de l'art italien*, n° 21,
2015, pp.31-38.
G. Ferraris, *Pietro Piffetti e Gli Ebanisti a Torino,
1670-1838*, Turin, 1992, p.26, nr.5.

€ 30,000-50,000

Exhibiting the full naturalistic effects and
expressive potential that scagliola allows, these
charming panels can firmly be attributed to
one of the most skilled artists in this technique,
Lorenzo Bononcelli, who was active in the
last years of the 17th century through to the
beginning of the 18th century, particularly for
the Royal House of Savoy.



Panneau en scagliole parmi quatre, par Lorenzo Bonuccelli, vers 1683-1685, Palazzo Reale, Turin

A series of four panels created for the Gabinetto della Regina in the Palazzo Reale in Turin made between 1685 and 1689, and documented and signed by Bononcelli, are extremely similar in their style and composition, with distinctive blue ribbons. These panels were so admired that in 1732 they were incorporated in the redecoration of the *appartamenti reali*, led by Filippo Juvarra, and for which Pietro Piffetti made mother-of-pearl inlaid ebony frames; the ebony extending the black slate background and cleverly using the design of the frame over some elements of the scagliola, creating a trompe l'oeil effect. Interestingly, this type of mother-of-pearl framing can also be seen in a cabinet in the royal palace, on which Piffetti employs the same technique to frame wooden marquetry floral still-lives (Ferraris, pp.28-29, nr. 7).



Plateau de table signé "Laurenzius Bonuccelli Fecit", vente Sotheby's Londres, 30 mai 1997, lot 140

The bill for the work names both Piffetti and Bononcelli: "*Calcolo di spese per lavori stati comandati da S.M. da farsi in tutta sollecitudine al Suo appartamento nel Palazzo Reale [...] Gabinetto grande ed altri attigui con il Pregadio / Per le due Scansie dell'Ebanista 5000 / Per Tutto l'ornamento et fattura del coffano forte 1600 / Per la manifattura dell'Ebanista attorno alle pietre del Bonicelli 1000*" [Bill of expenses for the works commissioned for his Majesty, to be swiftly executed for His apartments in the Palazzo Reale [...] The *Gabinetto grande* and other adjacent ones with the *Prie-dieu* / For the two shelves made by the *ebanista* 5000 / For all of the manufacture and ornament of the strong coffer 1600 / For the work of the *ebanista* for the Bonicelli stones 1000]. (In Turin, Biblioteca Reale, *Libri dei dis-carichi fondi d'assunzione dell'Ufficio dell'Intendenza generale della Casa di S.M. il Re di Sardegna*, vol. IV, p. 4; *apud* G. Ferraris, p.199, nr. 16).

This type of floral composition can also be seen on a table top signed "*Laurenzius Bonuccelli Fecit*" sold at Sotheby's London (30th May 1997, lot 140), an exciting discovery by a until then obscure artist, which achieved a record price for a scagliola piece (£177,500). Christophe de Quénétain has researched Bononcelli's production in depth, which typically included table tops with trompe l'oeil arrangements of card games, but also of maps (such as the series of tops celebrating the siege of Turin in 1706), and other floral panels. Demonstrating his strong connection to the Royal House of Savoy, his last documented work commissioned by Vittorio-Amadeo II is a table top with the coat of arms of his eldest son, the future Carlo-Emanuele III (1701-1773) (Quénétain, p.31, p.37). Bononcelli was one of the best artists working in this technique, a "painter in scagliola" who "*démontre que la frontière entre les beaux-arts et les arts décoratifs n'est pas si étanche que certains le pensent*" (*idem*, p.37).



GIOVANNI PAOLO PANINI

Piacenza 1691 - 1765 Rome

**CAPRICE ARCHITECTURAL AVEC UNE SIBYLLE
DEVANT LA PYRAMIDE DE CESTIUS ; CAPRICE
AVEC UN APÔTRE PRÊCHANT DANS DES
RUINES ROMAINES**

**ARCHITECTURAL CAPRICCIO WITH A SIBYL
IN FRONT OF THE PYRAMID OF CESTIUS;
CAPRICCIO WITH AN APOSTLE PREACHING IN
ROMAN RUINS**

Huile sur toile, une paire

Le premier, signé et daté à gauche au centre *I.P.P. Romae 1739.* ; le second, inscrit en bas à gauche *I.P. PANINI* (partiellement lisible)

A pair, both oil on canvas

The former, signed and dated left center *I.P.P. Romae 1739.*; the latter inscribed lower left *I.P. PANINI* (partially legible)

(I) 49,5 x 64,7 cm; 19½ by 25½ in.;

(II) 50,3 x 66,4 cm; 19¾ by 26⅛ in.

(2)

The Capriccio with a Sibyl in front of the pyramid of Cestius and the Capriccio with an apostle preaching are outstanding examples of Giovanni Paolo Panini's painting, from the collection of the Florentine art historian Carlo Gamba.

These two fine paintings are perfect examples of Giovanni Paolo Panini's art. Painted in Rome in 1739 when the artist was in his prime, they are described by the author of the artist's catalogue raisonné, Ferdinando Arisi, as "gioielli di perfezione assoluta" (see F. Arisi, 1986, p. 124). They also come from the Fabroni family in Pistoia and belonged to Count Carlo Gamba.

Panini was active in Rome, where he found success as the principal painter of *vedute* in the second quarter of the eighteenth century. Probably trained by Bibiena, the architecture painter, Panini settled in Rome in 1711. In 1718, he joined the Pontifical Academy of Fine Art and Letters of the Virtuosi at the Pantheon and not long after became a member of the Accademia di San Luca, where he was elected *principe* in 1754. He was also admitted to the French Academy in Rome in 1732. From early in his career he worked for the great Roman families, but in the 1730s he quickly began to receive commissions from royal and aristocratic patrons in France, England and Spain, especially Philip V. His success was such that he headed up a large workshop in order to fulfil the large and growing number of commissions.

PROVENANCE

Collection Fabroni, Pistoia ;
Collection Comte Carlo Gamba, Florence.

EXPOSITION

Venise, *Il Settecento italiano: catalogo generale della mostra e delle sezioni*, 1929 ;
Milan, *Giovanni Paolo Panini 1691-1765*, 1993, n° 121-122.

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F. Arisi, *Gian Paolo Panini*, Piacenza, 1961, p. 156-157, cat. n° 121-122, fig. 172-173 ;
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F. Arisi, *Gian Paolo Panini e i fasti della Roma del '700*, Rome, 1986, p. 34, 124, 210, 239, 328, 335, 336, 364, 369, 371, n° 272-273.

€ 80,000-120,000

We know of two other paintings by Panini featuring a Sibyl with a similar composition. One is in the Museo Civico in Piacenza and comes from the Fabroni collection in Pistoia; the other is in the Louvre (inv. MI 873) and comes from the La Caze collection. The present *Sibyl in front of the pyramid of Cestius* is especially interesting partly because it is dated, unlike the two other versions, and partly because it seems that Panini enlarged his composition to create a more finished version. The dog in the other two versions has been replaced by a sprawling man in armour, elements of the ruins have been modified and two conversing men enliven the background in front of the pyramid. Moreover, in this version Panini chose a more luminous treatment, with the addition of light effects.

In his catalogue raisonné of Panini's oeuvre (see Literature), Arisi notes that there is a faithful but smaller copy (0,405 x 0,495 m.) of the *Capriccio with an apostle preaching*, perhaps painted by his son Francesco, in a private collection in Venice. He also mentions an autograph replica, dating to about 1750, which was sold in New York in 1959, since when all trace of it has been lost.

This superb pair of paintings bears witness to Panini's talent and to the individuality of his art. He stands out from his contemporaries for his more picturesque approach to monuments and for his dramatic compositions.



5

SUITE DE QUATRE APPLIQUES EN BOIS DORÉ,
TURIN, VERS 1790, ENTOURAGE DE GIUSEPPE
MARIA BONZANIGO (1745-1820)

A SET OF FOUR ITALIAN CARVED GILTWOOD
ONE-LIGHT WALL-APPLIQUES, TURIN,
CIRCA 1790, CIRCLE OF GIUSEPPE MARIA
BONZANIGO (1745-1820)

en forme de lyre, sur fond en verre bleu et un bras
de lumière en partie en fer forgé

of lyre shape with a blue glass ground, issuing a
candlearm made partly of wrought iron

(4)
Height. 27 ½ in, width. 13 ½ in ;
Haut. 70 cm, larg. 34 cm

EXPOSITION

*Genio e Maestria. Mobili ed ebanisti alla corte
sabauda tra Settecento e Ottocento*, Reggia di
Venaria, 2018.

BIBLIOGRAPHIE

R. Antonetto, *Il mobile piemontese nel Settecento*,
Turin, 2010, p. 370

*Genio e Maestria. Mobili ed ebanisti alla corte
sabauda tra Settecento e Ottocento*, catalogue de
l'exposition, Reggia di Venaria, 2018, p. 257.

REFERENCES BIBLIOGRAPHIQUES

N. Gabrielli (a cura di), *Museo dell'arredamento
/ Stupinigi la Palazzina di Caccia*, Turin 1966, pl.
n. 89, 183.

A. Pedrini, *Il mobilio - Gli ambienti e le decorazioni
nei secoli XVII e XVIII in Piemonte*, Turin, 1967, p.91.

G. Ferraris, *Giuseppe Bonzanigo e la scultura
decorativa in legno a Torino nel periodo
neoclassico (1770-1830)*, Cavallermaggiore (CN)
1991, pp. 81, 123.

€ 50,000-80,000



Applique similaire, parmi quatre attribuées à
Bonzanigo, au Palazzina di Caccia in Stupinigi, Turin

The design and quality of these sumptuous
wall-appliques clearly relate to the work of
Giuseppe Maria Bonzanigo (1745-1820), the
renowned Piedmontese sculptor, carver, and
cabinet maker whose creations epitomise the
neoclassical style in Turin. From the distinctive
lyre-shape with intertwined laurel leaves to
the radiant face above, these wall-appliques
could well symbolise musical excellence and
make reference to Apollo, god of the Sun and
an esteemed lyre player in Ancient Greek and
Roman mythology.



Four similar two-light wall-appliques, attributed to Bonzanigo, can be found in the Galleria di Levante at the Palazzina di Caccia di Stupinigi (illustrated in R. Antonetto's *Il mobile piemontese nel Settecento*, Torino 2010, p.370, nr.27.a), while another four are located in the Prince of Carignano's apartments within the same palace (illustrated in G. Ferraris' *Giuseppe Maria Bonzanigo*, 1991, p.81, LIV). One pair of these appliques likely corresponds to a description in an archival document dated from 13th August 1789, transcribed by art historian Giancarlo Ferraris, which details: "*quattro plache in forma di cetera ornate, e arricchite con ghirlande di fiori, e rami d'alloro*" (in G. Ferraris, *op.cit.*, p.52).

These wall appliques reflect the vocabulary of ornament employed by Bonzanigo, notably motifs like the sunburst-encircled head and the lyre shape. A lyre surmounted by a radiant head can be seen on the window shutters of the Duke of Aosta's parade bedroom in the Royal Palace of Turin. Additionally, this motif appears on the lower half of Bonzanigo's renowned white and blue carved cabinet, preserved in the Palazzina di Caccia di Stupinigi (illustrated in G. Ferraris, *op.cit.*, p.123 and pl.XXVIII).

Since the carving does not exactly align with Bonzanigo's known works, it is likely that the present set were executed by a craftsman from his entourage, such as Giuseppe Marchino or Antonio Artero, both of whom worked closely with him.



Applique similaire, parmi quatre attribuées à Giuseppe Maria Bonzanigo, au Palazzina di Caccia in Stupinigi, Turin



Détail d'un volet par Giuseppe Maria Bonzanigo au Palazzo Reale, Turin



Détail d'une armoire par Giuseppe Maria Bonzanigo au pavillon de chasse du palais de Stupinigi, Turin





6

PAIRE D'APPLIQUES EN BOIS DORÉ, TURIN, VERS 1790

A PAIR OF ITALIAN CARVED GILTWOOD ONE-LIGHT WALL-APPLIQUES, TURIN, CIRCA 1790

à une lumière, en forme de lyre, sur fond en verre bleu et fer forgé

lyra shaped and surmounted by a sunburst, with a blue glass and wrought iron background (2)
Height. 28 ¼ in, width. 13 ½ in ;
Haut. 88 cm, larg. 47 cm, prof. 50 cm

The design and quality of these sumptuous wall-appliques clearly relate to the work of Giuseppe Maria Bonzanigo (1745-1820), the renowned Piedmontese sculptor, carver, and cabinet maker whose creations epitomise the neoclassical style in Turin. From the distinctive lyre-shape with intertwined laurel leaves to the radiant face above, these wall-appliques could well symbolise musical excellence and make reference to Apollo, god of the Sun and an esteemed lyre player in Ancient Greek and Roman mythology.

BIBLIOGRAPHIE

R. Antonetto, *Il mobile piemontese nel Settecento*, Turin, 2010, p. 370
Genio e Maestria. *Mobili ed ebanisti alla corte sabauda tra Settecento e Ottocento*, catalogue de l'exposition, Reggia di Venaria, 2018, p. 257.

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A. Pedrini, *Il mobilio - Gli ambienti e le decorazioni nei secoli XVII e XVIII in Piemonte*, Turin, 1967, p.91.
G. Ferraris, *Giuseppe Bonzanigo e la scultura decorativa in legno a Torino nel periodo neoclassico (1770-1830)*, Cavallermaggiore (CN) 1991, pp. 81, 123.

€ 24,000-40,000

For the catalogue note, please refer to the precedent lot





Pavillon de chasse du Palais de Stupinigi, Turin

7

PAIRE DE TABOURETS EN BOIS PEINT ET RECHAMPI OR, ATELIERS ROYAUX DE TURIN, DERNIER QUART DU XVIIIÈ SIÈCLE

A PAIR OF ROYAL ITALIAN PAINTED AND PARCEL-GILT STOOLS, ROYAL WORKSHOPS OF TURIN, LATE 18TH CENTURY

à décor de couronnes de laurier, de feuilles de chêne et de feuilles de lierre, marque au feu VDA, marque à l'encre 40873 et marque au feutre 1845 pour l'un, marque au feu LII D A, marque à l'encre 40873 et marque au feutre illisible pour le second, garniture de coton gris foncé

adorned with laurel, oaks and ivy wreaths, one with iron mark VDA, ink mark 40873 and pencil mark 1845, the other with iron mark LII D A, ink mark 40873 and illegible mark, with a dark grey fabric upholstery

(2)
Height: 19 in, width: 17 3/4 in ;
Haut: 48 cm, larg: 45 cm

PROVENANCE

Pour le roi Vittorio Amedeo III (1726-1796), au pavillon de chasse du Palais de Stupinigi.

REFERENCES BIBLIOGRAPHIQUES

V. Viale, *Mostra del Barocco piemontese*, Turin, 1963, pl. 201a.
G. Mazzariol, *Mobili del Seicento e del Settecento*, Milan, 1964, p. 145, pl. C
R. Antonetto, *Il mobile piemontese nel Settecento*, Vol. II, Turin, 2010, p. 152, fig.24.
L. Lodi, *La Galleria di Palazzo Reale a Genova*, pl. XI.

€ 20,000-30,000



Marque à l'encre



Marque au feu

These stools, after a design by Foliot, are most probably part of a set of seat furniture from the Palazzina di Caccia, Stupinigi, the Royal hunting lodge on the outskirts of Turin. This palace was originally conceived by Fillippo Juvarra in 1729 for Vittorio Amadeo II, but the construction of the magnificent residence continued throughout the decades and was only completed at the end of King Carlo Emanuele III's reign (1730-1773). It was during this time that G.M. Bonzanigo, often referred to as the possible maker of these suites, was first employed by the Savoia family, being appointed wood-carver to Victor-Amadeo III (1773-1796) in 1787.

Desiring to embrace the inspiring elegance of the Louis XVI period and using a successful example by Nicolas Quinibert Foliot as a model, this ensemble shows the best traits of the neoclassical period, with the simplicity of form, gilded decoration on the cream painted background and fine carving. These are part of a larger set of which six stools are still at Stupinigi (one illustrated in G. Mazzariol, *Mobili del Seicento e del Settecento*, Milan, 1964, p. 145, pl. C), four stools in Genoa's Palazzo Reale and at least another five pairs of stools which have surfaced on the market:

-a pair sold from a European Private collection, sold Sotheby's, London, 11 June 2003, lot 207;

-one stool, incised 'XXXXX' and 'D A', sold at Christie's, New York, The Collection of Evelyn Annenberg Hall, 17 May 2006, lot 341;

-a pair both incised 'III DA' and 'IIII DA', sold from a Piedmontese Villa Sotheby's London, 17 November 2009, lot 17.

-two pairs, all marked 'D.A.', one stool marked 'XXXXVIII' and 'XXVI', another 'XXX' and 'X IIII', and one 'III', formerly from the Estate of Giuseppe Rossi sold Sotheby's, London, *Treasures*, 3 July 2019, lots 22 and 23;

-one stool, incised 'XXXX IIIII', sold at Christie's, New York, *The Collector*, 25th April 2024, lot 626.

The manufacture of these stools as part of a larger matching suite with armchairs and chairs is further confirmed by the inventory marks and Roman numerals underneath most stools (implying there were made in series, marked consecutively), and other types of seating furniture sharing the same design sold, or indeed held in institutional collections. The aforementioned four stools in Palazzo Reale's Salotto di Diana (Genoa) are seen ensuite with eight chairs and a pair of armchairs, illustrated in L. Lodi, *La Galleria di Palazzo Reale a Genova*, pl. XI. A banquette, now in an important private collection, was sold at Sotheby's, London, 11 June 2003, lot 206.

A pair stamped by Nicolas-Quinibert Foliot (maître in 1729) which was sold Christie's New York (*Arts of France*, 26 October 2001, lot 349), seems to be the model for the studied suite. As one of the fournisseurs du Garde-Meuble Royal under Louis XVI, Foliot supplied seat furniture to Versailles, the Trianon, Fontainebleau, Compiègne and Saint-Hubert amongst other Royal residences and would accordingly be a name most suitable as the influence on the seat furniture supplied to Stupinigi. This was not an unfamiliar practice. For example, Jean-Baptiste Tilliard supplied a suite of furniture to the Duchess of Parma in 1755 which was subsequently copied at the time by Italian craftsmen.



**TABOURET EN BOIS PEINT ET RECHAMPI
OR, ATELIERS ROYAUX DE TURIN, DERNIER
QUART DU XVIIIÈ SIÈCLE**

**AN ITALIAN CREAM PAINTED AND PARCEL-
GILT STOOL, ROYAL WORKSHOPS OF TURIN,
LAST QUARTER 18TH CENTURY**

à décor de couronnes de laurier, de feuilles de
chêne et de feuilles de lierre, marque 'XXXX' et
'IIII', garniture de tissu à rayures blanche et grise

adorned with laurel, ivy and oak leaf wreaths,
marked 'XXXX' and 'IIII', with a white and grey
strip fabric upholstery
Height. 19 1/4 in, width. 17 3/4 in ; Haut. 49 cm,
larg. 45 cm

PROVENANCE

Pour le roi Vittorio Amedeo III (1726-1796), au
pavillon de chasse du Palais de Stupinigi.

RELATED BIBLIOGRAPHIE

V. Viale, *Mostra del Barocco piemontese*, Turin,
1963, pl. 201a.

G. Mazzariol, *Mobili del Seicento e del Settecento*,
Milan, 1964, p. 145, pl. C

R. Antonetto, *Il mobile piemontese nel Settecento*,
Vol. II, Turin, 2010, p. 152, fig.24.

L. Lodi, *La Galleria di Palazzo Reale a Genova*, pl. XI.

€ 8,000-12,000

For the catalogue note, please refer to the
precedent lot

These stools, after a design by Foliot, are most
probably part of a set of seat furniture from the
Palazzina di Caccia, Stupinigi, the Royal hunting
lodge on the outskirts of Turin. This palace was
originally conceived by Fillippo Juvarra in 1729
for Vittorio Amadeo II, but the construction of
the magnificent residence continued throughout
the decades and was only completed at the end
of King Carlo Emanuele III's reign (1730-1773).
It was during this time that G.M. Bonzanigo,
often referred to as the possible maker of these
suites, was first employed by the Savoia family,
being appointed wood-carver to Victor-Amadeo
III (1773-1796) in 1787.





Façade du Palazzo Reale, Turin

9

PAIRE DE SELLETTES FORMANT JARDINIÈRES EN BOIS PATINÉ ET DORÉ, ATELIERS ROYAUX DE TURIN, FIN DU XVIII^E SIÈCLE

A PAIR OF ITALIAN PARCEL-GILT AND PAINTED JARDINIÈRES, ROYAL WORKSHOPS, TURIN, LATE 18TH CENTURY

en forme d'athénienne, le plateau en marbre bleu Turquin amovible d'époque postérieure, découvrant la jardinière, reposant sur des pieds-griffes, marque à l'encre PPS722, la doublure en cuivre, au revers de la ceinture une étiquette *Reale Palazzo di Torino*, No 234 et 235,

of *athénienne* shape, with a later movable blue Turquin marble top above a copper liner, on tripartite base ending in hairy paw feet, with an ink mark PPS722, on the reverse of the frieze a label inscribed *Reale Palazzo di Torino*, No 234 and 235 (2)
Height. 35 ¾ in, diam. 15 ½ in ;
Haut. 91 cm, diam. 39,5 cm

According to the label reading "Reale Palazzo di Torino" and the inventory numbers "234" and "235" stamped twice, this pair of jardinières once graced Turin's Royal Palace, where much of the finest Italian neoclassical furniture still resides. Inspired by the grand antique tradition of tripods, these jardinières majestically rise from a tripartite base with intricately carved paw feet, showcasing a rich neoclassical design with gilt carvings set against a contrasting painted wooden background. Among the highly skilled craftsmen who worked at the Royal Palace, two stand out for their style and quality in the production of similar pieces to these jardinières: Giuseppe Maria Bonzanigo (1745-1820) and Francesco Bolgiè (1752?-1834).

PROVENANCE

Palais royal de Turin;
Collection Giuseppe Rossi;
Sotheby's Londres, *The Italian furniture from the estate of the late Giuseppe Rossi*, 10 mars 1999, lot 64;
Christie's New York, 18 mai 2006, lot 810.

EXPOSITION

Genio e Maestria. Mobili ed ebanisti alla corte sabauda tra Settecento e Ottocento, Reggia di Venaria, 2018.

BIBLIOGRAPHIE

G. Ferraris, *Giuseppe Maria Bonzanigo e la scultura decorativa in legno a Torino nel periodo neoclassico (1770-1830)*, collana *europae arte*, Turin, 1991
R. Antonetto, *Il mobile piemontese nel Settecento*, Turin, 2010, p. 371, cat. nr. 30.
Genio e Maestria. Mobili ed ebanisti alla corte sabauda tra Settecento e Ottocento, Reggia di Venaria, 2018, p. 261, cat. nr. 46.

€ 40,000-60,000



Détail de la marque à l'encre



Détail de l'étiquette



These jardinières were executed at a time when carvers like Bonzanigo departed from the traditional school of Franco-Piedmontese inlay and marquetry cabinet-making, in favour of a more predominant use of carving. See a comparable example forming a pedestal at Castle of Agliè near Turin (ill. E. Colle, *Il Mobile Impero*, Milan, 1998, pp.354-357, cat. Nr. 4), clearly influenced by the work of Bonzanigo. Giuseppe Bonzanigo was born in Turin to a family of wood carvers; his fame and reputation were sealed quite early in his career due to the extraordinary quality of the decorative wood carvings “microscultura” which he made. He was granted the patronage of the Royal family in 1773 and in 1774 he was elected to the Accademia di San Luca. In 1787, he was appointed official woodcarver to the Crown.

In the accounts of the royal family, he is recorded as having supplied numerous stools, chairs, armchairs, benches, sofas, screens, beds and mirrors as well as many ornamental panels and chests of drawers for the Royal Palace of Turin and for the royal residences at Moncalieri, Rivoli, Stupinigi, Venaria. For example, a work table in Palazzo Madama and attributed to Bonzanigo is similar to the present piece (see Antonetto, op.cit., p.365, cat. Nr. 21), as they share the paw feet and a comparable language with neoclassical foliate friezes. Whilst there are no jardinières or planters mentioned in the bills for Bonzanigo, two tripods are documented. Made by Bonzanigo as tripods to support sculptures for the Duke of Aosta's boudoir in the Royal Palace, one of them was converted into a planter (ill. Antonetto,

op.cit., p.358, cat. Nr. 15). This example suggests the present jardinières may also originally have been intended as tripods.

The research of art historian Giancarlo Ferraris has brought to light the work of Francesco Bolgiè who was a carver at the court of the King of Sardinia and whose skills often match those of the more renowned Bonzanigo. In light of archival research, it has been possible to attribute with certainty to Bolgiè several pieces of furniture delivered between 1775 and 1799 to the Savoy court. These pieces are still present in the royal collections, namely the corner cupboard-consoles, the green and parcel-gilt commode and the balustrade in the Royal Palace of Turin and the famous blue and ivory painted bookcase/secretaire at Stupinigi (ill. Antonetto, op.cit., respectively pp.374-375, p.376, pp.380-381, pp.386-387).

Attributed to Bolgiè, but initially believed to be Bonzanigo's work, an oval table also converted from a tripod, with a similar guilloche frieze to the present lot was supplied to the *Gabinetto di toeletta* of Madama Felicita at the Palazzo Reale (see Antonetto, op.cit., p.365, cat. Nr. 21). Other tripods by Bolgiè include a set of four, still unknown to date, which were intended for the royal apartments and recorded on a bill to Francesco Bolgiè on 16 November 1823. The set of commodes attributed to Bolgiè notably with downward laurel garlands on the legs at Stupinigi and Palazzo Reale, are also interesting comparables (see Antonetto, op.cit., p.365, cat. Nr. 21).



Table de travail attribuée à Giuseppe Maria Bonzanigo au Palazzo Madama, Turin



Table, transformée à partir d'un trépied, fournie par Francesco Bolgiè à Madama Felicita au Palazzo Reale, Turin



Commode attribuée à Francesco Bolgiè au Palazzo Reale, Turin





Vue du Palais de Pavlovsk, 1847

10

PAIRE DE CANDÉLABRES AU PUTTO EN BRONZE DORÉ D'ÉPOQUE LOUIS XVI, VERS 1775-1780, D'APRÈS UN MODÈLE DE LOUIS-SIMON BOIZOT ET DU BRONZIER FRANÇOIS RÉMOND

A PAIR OF LOUIS XVI GILT-BRONZE THREE-LIGHT CANDELABRA "AU PUTTO", CIRCA 1775-1780, AFTER A MODEL BY LOUIS-SIMON BOIZOT AND THE BRONZIER FRANÇOIS RÉMOND

à trois bras de lumière, en forme de cor soutenu par un putto prenant appui sur une tête de cerf

the putti kneeling on a deer's head, issuing hunting horn shaped candelarms
(2)
Height. 15 ¾ in ; Haut. 40 cm

PROVENANCE

Peut-être livrés pour le Tsar Paul Ier (1754-1801) pour le château Saint-Michel, St-Petersbourg puis palais de Pavlovsk ;
Galerie Kugel, Paris.
Vente à Paris, étude Neret-Minet & Tessier, le 21 novembre 2008 ;

This pair of candelabra both emphasises and compliments the quality of craftsmanship between the sculptor Louis-Simon Boizot and the celebrated bronzier François Rémond who created masterpieces under the supervision of Dominique Daguerre, one of the most important *marchand-mercier* at the end of the 18th century. The candelabra were probably kept in the Imperial Russian collection until the Soviet government sold many objects during the early years of 1930 to recover funds.

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La Gazette de l'Hôtel Drouot, n° 37, le 31 octobre 2008, illustr. couv et p. 5.

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C. Baulez, "Essai sur l'oeuvre décoratif de Louis-Simon Boizot. Les bronziers Gouthière, Thomire et Rémond" dans *Louis-Simon Boizot (1743-1809)*, catalogue d'exposition, Paris, 2001.

€ 50,000-80,000



V. Borovikovsky, Portrait de Paul Ier, 1796





Paire de candélabres à trois lumières similaire, Palais de Pavlosk, Saint-Petersbourg



Paire de grands candélabres aux enfants chasseurs en bronze doré et marbre blanc d'époque Louis XVI, Vente Sotheby's, Paris Les Dillée: une dynastie d'experts et de collectionneurs, 18 mars 2015, lot 127



Paire de candélabres aux enfants chasseurs en bronze doré de la fin de l'époque Louis XVI, d'après un modèle de Boizot et Rémond, Vente Sotheby's, Paris Collection Erik Le Caruryer de Beauvais, 31 mars 2017, lot 80

Christian Baulez attributes this model, created in around 1785 and at the instigation of the marchand-mercier Dominique Daguerre, to the sculptor Louis-Simon Boizot (1743-1809) and the bronzier François Rémond (1747-1812).

Rémond invoiced Daguerre for an amount of 3,200 livres for the first four girandoles. The merchant may have intended them for the financier Joseph Micault d'Harvelay (1723-1786), grand-nephew of Jean Pâris de Montmartel and Keeper of the Royal Treasury: his inventory after his death at the Château de Chessy mentions "*deux paires de girandoles, sujets d'enfants, qui tiennent des cors de chasse ; les enfants en bronze et le reste des ornements en cuivre doré, le tout posé sur un socle de marbre, prisé 2 400 livres*", (see C. Baulez *op. cit.*, p. 293-294).

In 1782, the trip to France by Tsarevich Paul and his wife Maria Feodorovna, known as the Count and Countess du Nord, was an opportunity for the future sovereigns to accumulate a number of works of art to decorate their various residences in St Petersburg. In her *Memoirs*, Madame d'Oberkirch, a childhood friend of the Countess du Nord, mentions the gifts given by Louis XVI and Marie-Antoinette - in particular the famous Sèvres porcelain toilet - but also the acquisition fever that drove the distinguished visitors to Daguerre and a number of suppliers: '« En sortant de la comédie, nous retournâmes dans les boutiques, en particulier chez les ébénistes et les quincailliers " (Baronne d'Oberkirch, *Mémoires*, Paris, 2000, p. 234).

Vincenzo Brenna, architect to the Count, was responsible for placing orders with French merchants established in Saint Petersburg, such as Barthélémy Defarge and André Scholtzen: on 13 August 1798, the latter delivered « *deux girandoles à trois lumières représentant des Enfants nus portant des cors de chasse formant trois bobèches dorées au mat sur des piédouches de même garnis d'attributs de chasse* », intended to decorate the Château Michel that the Tsar inaugurated on 1 February 1801 (I. Zek, 'Bronzes d'ameublement et meubles français achetés par Paul Ier pour le Château Saint-Michel de Saint-Petersbourg en 1798-1799' in *Bulletin de la Société de l'Histoire de l'Art Français*, 1994, p. 158).

The furnishings from the Château Saint-Michel were later dispersed to various residences, including the Winter, Strelna, Tauride and Pavlovsk palaces (E. Ducamp, *Pavlovsk, Les collections*, Paris, 1993, t. II, p. 178). The identical composition of our candelabra - and not 'en regard' - probably indicates that they were originally part of a suite of four. A pair of this model is still preserved at Pavlovsk in the Salon of Peace, at the entrance to Maria Feodorovna's apartments. It is possible that during inventories



carried out after the 1917 Revolution, the suite of candelabras was accidentally divided into two identical pairs. In the 1920s and 1930s, the Soviet government took a large number of works of art from Imperial palaces and sold them in Leningrad and Berlin to the Rudolpf Lepke gallery or, more confidentially, through the Antiquariat department. The other pair is still in Pavlovsk.

A pair, also with gilt-bronze putti looking to the right, belonged to the Sigismond Bardac and then Dillée collections and was sold by Sotheby's in Paris on 18 and 19 March 2015, lot 127. Another pair 'en regard' resting on cylindrical bases in griotte red marble from the Erik Le Caruryer de Beauvais collection was sold by Sotheby's in Paris on 31 March 2017, lot 80.

LA SUITE DE LA VILLA PALAGONIA

Painted glass that imitates precious stones and marble is a hallmark of Neoclassicism in Southern Italy, evolving from the long-standing tradition of faux-marble painted wood furniture. The chairs and sofa in question and the larger suite they are part of, thought to originate from the legendary Villa Palagonia, serve as a remarkable testament to this technique. Sicilian artisans skillfully used marbled paper and lacquered dyes instead of applying gold leaf to the glass, as in the original *verre églomisé* method. This group, characterised by its creative and vibrant originality, is now dispersed across various museums and private collections worldwide, making the present pieces among the last remaining in private hands. Notably, one chair in this present set is the only example signed and dated by the maker, Michele Milana.



L'entrée de la Villa Palagonia

Their decoration relates to Villa Palagonia in Bagheria, the aristocratic suburb of Palermo. One of the earliest and finest examples of Sicilian Baroque, the villa was built from 1715 for Don Ferdinando Gravina, 5th Prince of Palagonia, by the architect Tommaso Maria Napoli (1659-1725), who also designed the nearby Villa Valguarnera. Around 1749 the eccentric 7th Prince, Don Fernando Francesco Gravina (1722-1789), began adding much of its famous decoration of grotesques, fantastic animals, and other creatures. Subsequently his brother, Salvatore Gravina (1742-1826), designed the mirrored ballroom that in the years to come would fascinate many distinguished travellers of the Grand Tour.

According to Alvar González-Palacios who was the first to study this suite of furniture (in "The Prince of Palagonia, Goethe and Glass Furniture", *Burlington Magazine*, August 1971, p. 456), the ceilings of the villa are covered with mirrors and the walls are lined with huge glass panels, elegantly painted on the reverse to imitate precious marbles and hardstones.

By the second half of the 18th century, Villa Palagonia had become an obligatory stop for travellers. An English visitor on 28th June 1770, Patrick Brydone, recalled it as "an enchanted castle...it is in every respect as whimsical and fantastical....Some of the apartments are exceedingly spacious and magnificent with vast arch'd roofs; which instead of plaster or stucco, are composed entirely of large mirrors, nicely joined together" (Alvar González-Palacios, *op.cit.*, 1971, p.456).

The most famous traveller was Goethe, who spent a whole day visiting the villa in April 1787, and he was

not indifferent to the wonders of *verre églomisé*. He commented upon the technique, on 13th April 1787, "An exact imitation of these [agates], produced by coating the back side of thin glass panes with lacquer dyes, was the only sensible thing I saw in the Palagonian madhouse. They have more decorative effect than windows made with true agate, because, instead of having to piece together many small stones, the architect can make the panes any size he likes" (Alvar González-Palacios, *op.cit.*, 1971, p.459).

Conducting the redecoration of the Prince's Villa and a palace near the Church of Santa Maria degli Angeli (better known as La Gancia) were a number of craftsmen, including in circa 1794 the carver Francesco Coppolino and the gilder Antonino Pellegrino who are recorded to have worked on furniture for the Prince. But the date and the signature ("Trapani Michele Milana 1813") on one of the chairs leaves little doubt about the author and the chronological moment in which they were made. Unfortunately, little is known about Michele Milana. He is mentioned by Meli in one of his compilations on the artists active in western Sicily in the 19th century (see G. Meli, *Sulle arti del disegno in Sicilia nel secolo XIX*, in "Atti della Accademia di Scienze, Lettere e Arti di Palermo", nuova serie, vol. V, 1875): Milana built "the great lamp that is placed under the dome of the Church of the monastery of St. Catherine". Interestingly, in the same church there is an altar decorated in the same technique as the glass furniture pieces from Villa Palagonia. Meli also reports Milana as the maker of a few candlesticks and vases at the Church of Santa Maria degli

Angeli, better known as La Gancia located in front of one of the residences of the Princes of Palagonia. The similarities between Milana's chandelier at St Catherine and chandeliers by Coppolino in the Cathedral of Santa Maria Assunta suggests the two craftsmen were aware of each other's work and may have once worked together, probably at Villa Palagonia.

With the suite's delicate structure and the fragility of the painted glass panels, it is quite exceptional that these pieces have survived in such good condition, surely a testament to their makers but also revealing how they have always been highly esteemed. With that said, these pieces, much like the interiors of the Villa, showed off the wealth of the Prince and were meant for display and decoration.

The chairs and sofa carry the initials 'PPL' which should refer to "Principe di PaLagonia". The suite of seating furniture is clearly seen in published black and white images of the interiors of Villa Palagonia (see Rosario Scaduto, *Villa Palagonia*, 2007, p.34, fig. 2.5 and Antonietta Iolanda Lima, "Realtà Villa Palagonia", *Il Mediterraneo*, 1971, p.13, fig. 7 and fig.8). Further research by Giampaolo Distefano at Palermo's State archives in the Fondo Fidecommisaria Principe di Palagonia reveals the making of several tables, sofas and chairs covered in glass panels for the Prince by the late 18th century. The inventory drawn up of Villa Palagonia in 1819 reports very succinctly 22 chairs "simili con coperte di musolino", 8 chairs "di legno con suoi cuscini di Musolino", and 4 "boffette a muro con cristalli e pietra balate di marmo, ed intagli dorati". The 1885 inventory lists furniture pieces with more lengthy descriptions and the glass furniture is definitely accounted for: "n.4 divani di legno dorato con ornati

di cristallo ed altri ornati di metallo dorato con tappezzeria di tessuto con fondo tessuto in seta, lamiera di argento dorato e fiori rivelati a velluto" and "7 sedie" ensuite (Archivio Distrettuale Notarile di Palermo - Notaio Tesauro Atanasio - vol. 5383). Whilst there are evidently more than seven chairs recorded, it is possible to hypothesise the inventory was either incomplete, the suite was spread across different residences of the Prince, or the suite was produced across a number of years.

Other examples from the larger group are recorded as follows, predominantly now all in museum collections:

-one settee formerly with Malletts and one chair in the Metropolitan Museum of Art, New York (inv. Nr. 1992.173.1 and 1992.173.2);

-one chair in the Art Institute of Chicago, inv. nr. 1960.790 (illustrated in Alvar González-Palacios, *Il Tempio del Gusto, Roma e il Regno delle Due Sicile*, Milan, 1986, p.275, fig.629);

-two settees and two chairs in the Ringling Museum of Art, Sarasota, Florida (inv. nrs. SN1799-SN1802);

-one chair in the Museum fur Kunsthandwerk, Frankfurt am Main (ill. In Alvar González-Palacios, "The Prince of Palagonia, Goethe and Glass Furniture", *Burlington Magazine*, August 1971, p. 457, fig.38);

-a pair sold from the collection of Ann and Gordon Getty, Christie's, New York, 23rd October 2022, lot 635.



Une partie de l'ensemble de mobilier in situ à la Villa Palagonia



Chaise au Metropolitan Museum of Art, New York (inv. Nr. 1992.173.2)

**SUITE DE SIX CHAISES EN BOIS DORÉ ET
VERRE PEINT, SICILE, UNE CHAISE SIGNÉE
MICHELE MILANA, DATÉE 1813**

**A SET OF SIX SOUTH ITALIAN GILTWOOD AND
REVERSE-PAINTED GLASS CHAIRS, SICILY,
ONE CHAIR SIGNED MICHELE MILANA AND
DATED 1813**

à décor de plaques de verre imitant des marbres,
garniture de soie parme, avec les initiales
« PPL » sur le dossier, une chaise signée et datée
«Trapani, Michele Milana, 1813»

the glass plaques imitating various marbles, with
a parma silk upholstery, all the chairs with initials
“PPL”, one chair signed and dated «Trapani,
Michele Milana, 1813»

(6)

Height. 38 1/2 in, width. 21 5/8 in, depth. 23 5/8 in;
Haut. 98 cm, larg. 55 cm, prof. 60 cm

PROVENANCE

Probablement commandé par le prince de
Palagonia ; Salvatore Gravina e Cottone (1742-
1826) pour la villa Palagonia, Bagheria, Sicile.

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A. Iolanda Lima, *Realtà/Villa Palagonia*, Palerme
1971, p.13, fig.7.

M. Giarrizzo - A. Rotolo, *Mobili e mobiliari nella
Sicilia del Settecento*, Palerme 1992, pp.124
(fig.78), 134-135.

A. Gonzalez – Palacios, *Il tempio del gusto (vol
unico)*, Venise, 2000, pp.402-403, 408 (fig.2).

M. Giarrizzo - A. Rotolo, *Il Mobile siciliano*,
Palerme, 2004, pp.78-80 (fig.129).

E. Colle, *Il mobile neoclassico in Italia*, Milan,
2005, p.56, fig.2.

R. Scaduto, *Villa Palagonia. Storia e restauro*,
Bagheria (Pa) 2007, p.34 (fig.26).

€ 120,000-180,000



Une chaise signée et datée 'Michele Milana 1813'



PAIRE DE CHAISES EN BOIS DORÉ ET VERRE PEINT, SICILE, FIN DU XVIIIE-DÉBUT DU XIXE SIÈCLE, ATTRIBUÉE À MICHELE MILANA

A PAIR OF SOUTH ITALIAN GILTWOOD AND REVERSE-PAINTED GLASS CHAIRS, SICILY, LATE 18TH CENTURY/EARLY 19TH CENTURY, ATTRIBUTED TO MICHELE MILANA

à décor de plaques de verre imitant des marbres, garniture de soie parme, avec les initiales « PPL » sur le dossier

the glass plaques imitating various marbles, with a pink silk upholstery, with initials "PPL" (2)

Height. 38 1/2 in, width. 21 5/8 in, depth. 23 5/8 in; Haut. 98 cm, larg. 55 cm, prof. 60 cm

PROVENANCE

Probablement commandé par le prince de Palagonia ; Salvatore Gravina e Cottone (1742-1826) pour la villa Palagonia, Bagheria, Sicile; Acheté ensuite par le comte de Derby, Derby House, Londres, vers 1910, à Lenygon; Christie's Londres, 26 juillet 1940, *comte de Derby*, lot 84, (ensemble de vingt chaises et quatre canapés);

Violet van der Elst, Castello di Grantham, Lincs; Christie's Londres, 8 avril 1948, lot 114 (onze chaises et trois canapés); Russel McKinnon, Los Angeles, 1964, acheté par l'intermédiaire d'Adolph Loewi ; Collection James et Marilyn Alsdorf, Chicago; Christie's New York, 24 septembre 2020, lot 1003.

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A. Gonzalez – Palacios, *Il tempio del gusto (vol unico)*, Venise, 2000, pp.402-403, 408 (fig.2).

M. Giarrizzo - A. Rotolo, *Il Mobile siciliano*, Palerme, 2004, pp.78-80 (fig.129).

E. Colle, *Il mobile neoclassico in Italia*, Milan, 2005, p.56, fig.2.

R. Scaduto, *Villa Palagonia. Storia e restauro*, Bagheria (Pa) 2007, p.34 (fig.26).

€ 40,000-60,000



PAIRE DE CHAISES EN BOIS DORÉ ET VERRE PEINT, SICILE, FIN DU XVIIIE-DÉBUT DU XIXE SIÈCLE, ATTRIBUÉE À MICHELE MILANA

A PAIR OF SOUTH ITALIAN GILTWOOD AND REVERSE-PAINTED GLASS CHAIRS, SICILY, LATE 18TH CENTURY/EARLY 19TH CENTURY, ATTRIBUTED TO MICHELE MILANA

à décor de plaques de verre imitant des marbres, garniture de soie parme, avec les initiales « PPL » sur le dossier

the glass plaques imitating various marbles, with a pink silk upholstery, with initials "PPL" (2)

Height. 38 1/2 in, width. 21 5/8 in, depth. 23 5/8 in; Haut. 98 cm, larg. 55 cm, prof. 60 cm

PROVENANCE

Probablement commandé par le prince de Palagonia ; Salvatore Gravina e Cottone (1742-1826) pour la villa Palagonia, Bagheria, Sicile; Acheté ensuite par le comte de Derby, Derby House, Londres, vers 1910, à Lenygon; Christie's Londres, 26 juillet 1940, *comte de Derby*, lot 84, (ensemble de vingt chaises et quatre canapés);

Violet van der Elst, Castello di Grantham, Lincs; Christie's Londres, 8 avril 1948, lot 114 (onze chaises et trois canapés); Russel McKinnon, Los Angeles, 1964, acheté par l'intermédiaire d'Adolph Loewi ; Collection James et Marilyn Alsdorf, Chicago; Christie's New York, 24 septembre 2020, lot 1004.

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M. Giarrizzo - A. Rotolo, *Mobili e mobiliari nella Sicilia del Settecento*, Palerme 1992, pp.124 (fig.78), 134-135.

A. Gonzalez – Palacios, *Il tempio del gusto (vol unico)*, Venise, 2000, pp.402-403, 408 (fig.2).

M. Giarrizzo - A. Rotolo, *Il Mobile siciliano*, Palerme, 2004, pp.78-80 (fig.129).

E. Colle, *Il mobile neoclassico in Italia*, Milan, 2005, p.56, fig.2.

R. Scaduto, *Villa Palagonia. Storia e restauro*, Bagheria (Pa) 2007, p.34 (fig.26).

€ 40,000-60,000



CANAPÉ EN BOIS DORÉ ET VERRE PEINT, SICILE, FIN DU XVIIIE-DÉBUT DU XIXE SIÈCLE, ATTRIBUÉ À MICHELE MILANA

A SOUTH ITALIAN GILTWOOD AND REVERSE-PAINTED GLASS SOFA, SICILY, LATE 18TH-EARLY 19TH CENTURY, ATTRIBUTED TO MICHELE MILANA

à décor de plaques de verre imitant des marbres, garniture de soie parme, le dossier appliqué des initiales « PPL » sur le dossier et de trophées martiaux

the glass plaques imitating various marbles, with a parma silk upholstery, the back applied with initials "PPL" and martial trophies
Height.39 in, width. 76 in, depth.24 1/2 in ; Haut. 99 cm, larg. 193 cm, prof. 62 cm

PROVENANCE

Probablement commandé par le prince de Palagonia ; Salvatore Gravina e Cottone (1742-1826) pour la villa Palagonia, Bagheria, Sicile; Acheté ensuite par le comte de Derby, Derby House, Londres, vers 1910, à Lenygon; Christie's Londres, 26 juillet 1940, *comte de Derby*, lot 84, (ensemble de vingt chaises et quatre canapés);

Violet van der Elst, Castello di Grantham, Lincs; Christie's Londres, 8 avril 1948, lot 114 (onze chaises et trois canapés); Russel McKinnon, Los Angeles, 1964, acheté par l'intermédiaire d'Adolph Loewi ; Collection James et Marilyn Alsdorf, Chicago; Christie's New York, 24 septembre 2020, lot 1002.

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A. Gonzalez – Palacios, *Il tempio del gusto (vol unico)*, Venise, 2000, pp.402-403, 408 (fig.2).
M. Giarrizzo - A. Rotolo, *Il Mobile siciliano*, Palerme, 2004, pp.78-80 (fig.129).
E. Colle, *Il mobile neoclassico in Italia*, Milan, 2005, p.56, fig.2.
R. Scaduto, *Villa Palagonia. Storia e restauro*, Bagheria (Pa) 2007, p.34 (fig.26).

€ 40,000-60,000



PAIRE DE CONSOLES EN BOIS DORÉ ET VERRE PEINT, SICILE, VERS 1785

A PAIR OF SOUTH ITALIAN GILTWOOD AND REVERSE-PAINTED GLASS CONSOLES, SICILY, CIRCA 1785

à décor de rosaces et panneaux de verre imitant différents marbres, dessus de marbre vert veiné

decorated with rosaces and with glass imitating marble panels, with a veined green marble top (2)

Height 41 1/4 in, width. 12 1/2 in, depth. 9 in ;
Haut. 105 cm, larg. 31,5 cm, prof. 22,5 cm

PROVENANCE

Peut-être livrées au prince de Palagonia, Salvatore Gravina e Cottone (1742-1826), pour la Villa Palagonia, Bagheria, Sicile;
Palazzo Agnello, Palerme;
Christie's, Milan, 11-12 juin 2001, lot 625;
Finarte Semenzato, Venise, *Meubles importants, objets d'art, tableaux anciens provenant d'un palais de Palerme et d'autres provenances*, 5 mars 2006, lot 207.

BIBLIOGRAPHIE

E. Colle, *Il mobile neoclassico in Italia*, Milan, 2005, p. 56, fig.2.

€ 30,000-50,000



Console dans les collections Borghèse, Rome

This type of superb console table, crafted from carved wood and adorned with glass sheets coloured in reverse to mimic marble and hardstones, epitomizes a distinctive group of exceptional furniture from late 18th-century Sicily. The similarities between this pair of tables and the seating furniture from Villa Palagonia (refer to the lots of seating furniture in this sale for more details) strongly suggest their shared Sicilian provenance.



Meant to accommodate small wall spaces on either side of a door or window, the present tables are one of the only examples of their size and scale which survive in the Italian version of the *verre eglomisé* technique. The decorative scheme, arranged in strict symmetry, is typical of early Neoclassicism: particularly effective is the juxtaposition in the frieze of an egg-and-dart border at the top with a continuous budding laurel motif on the lower part, glass panels to the apron and tapering legs surmounted by acanthus leaves and adorned by giltwood decoration. The colours chosen for the glass panels echo the chairs and settees formerly at Villa Palagonia in Palermo.

Stylistically the chairs from Villa Palagonia are later in date than the console tables, and accordingly Alvar González-Palacios confirms the chairs date from the late 18th century/early 19th century (which is consistent with the date of 1813 marked on one of the chairs), while the larger furnishings such as the console tables date from between 1770-85.

Amongst these Sicilian neoclassical console tables possibly made ensuite by the same workshop, there are a few with similar characteristics to the present pair, including:

- a pair of aforementioned console tables, one at the Victoria & Albert Museum, London, inv. Nr. W.18:1 to 2 -1970 (illustrated in Alvar González-Palacios, *Il Tempio del Gusto, Roma e il Regno delle Due Sicile*, 1984, p.275, fig. 632) and the other at Temple Newsman House, Leeds;

- a pair of console tables, one in the Borghese collections (ill. Enrico Colle, *Il Mobile Neoclassico in Italia*, Milan, 2000, p.57) and the other sold at Finarte, Milan, June 2002, lot 359;

- a pair of console tables formerly in the collection of Lady Anne Tree at Mereworth Castle, still retaining the original trumpeting putti that were replaced in the V&A and Temple Newsman House tables; one offered at Sotheby's, London, *Treasures*, 6th July 2016, lot 37, the other with a location unknown.

Further research by Giampaolo Distefano at Palermo's State archives in the Fondo Fidecommisaria Principe di Palagonia reveals the making of several tables covered in glass panels for the Prince at Villa Palagonia (Salvatore Gravina e Cottone) by the late 18th century. Amongst the furnishings, there are records of objects with motifs, namely female masks flanked on either side with putti playing the trumpet, above a tapering leg decorated with a figure supporting a basket of fruits, which are similarly found on aforementioned tables at the Victoria & Albert museum, Temple Newsman House and Mereworth Castle: "*Posalumi a quattro gambe [...] Un volto donnesco nel centro con due puttini laterali rivoltati a detto con due brogne trattenute dalli stassi in atto di suonarle e due altri volti umani in profilo quasi intieramente sono intrecciati delli graffiti (f. 36 v) [...] Indorato in tutto come sopra una semi donzella con mezzo corpo di abbasso delfinico che esiste in un riquadro piramidale rovescio di una gamba di detto con cesto di frutta diverse sul capo dell'istessa trattenuto dalla braccia (f. 38 r)*" If the tables from these institutional collections originate from Villa Palagonia, it is equally possible that the work of these craftsmen included the making of this offered smaller pair of tables, which are a match both aesthetically and in particular, in the overall structure and arrangement of the friezes.



Console au Victoria & Albert Museum, Londres, inv. Nr. W.18:1 to 2 -1970



CARLO BONAVIA

Actif à Naples et Rome de 1751 à 1788

**LES QUATRE HEURES DU JOUR :
L'AUBE; LE MIDI; LE CRÉPUSCULE; LE SOIR**

**THE FOUR HOURS OF THE DAY:
DAWN; NOON; SUNSET; EVENING**

Huile sur toile, ensemble de quatre

A set of four, all oil on canvas
(I) 41,6 x 74 cm; 16³/₈ by 29¹/₈ in.;
(II) 41,4 x 74 cm; 16¹/₄ by 29¹/₈ in.;
(III) 41,5 x 73,4 cm; 16³/₈ by 28⁷/₈ in.;
(IV) 41,5 x 74 cm; 16³/₈ by 29¹/₈ in.
(4)

PROVENANCE

Galerie Carlo Bruscoli, Florence ;
Où acquis par le marquis Niccolò Antinori,
Florence, en 1935, et au moins jusqu'en 1962 ;
Galerie Alberto di Castro, Rome.

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dans *The Art Quarterly*, vol. 25, 1962, p. 122-125,
fig. 2, 3, 4 et 5 ;
N. Spinoso, *Pittura napoletana del Settecento: dal
Rococò al Classicismo*, Naples, 1987, p. 157 et p.
377-379, n° 278, fig. 375-378 ;
N. Spinoso et L. Di Mauro, *Vedute napoletane del
Settecento*, Naples, 1996, p. 192 et 247, cat. 64,
fig. 63-66.

Published for the first time in 1962 by Constable
in the supplement to his catalogue of works by
Carlo Bonavia, these four landscapes, sometimes
described as representing the four hours of the
day, simple lakescapes, or views of the Bay of
Naples, are without question amongst the artist's
masterpieces.

Although he was one of the great Italian landscape
painters of the eighteenth century, Carlo Bonavia
is still not well known. Probably born in Rome, he
was mainly active from the mid-1750s in Naples,
where he stayed until his death in 1788. Although
he was influenced early on by the art of Salvator
Rosa (1615–1673), most of his inspiration came
from Joseph Vernet (1714–1789), leading to
much confusion in terms of attribution. Like the
celebrated French landscape painter, Bonavia
succeeded in building an international clientele
of foreign aristocrats on the Grand Tour, such
as Lord Brudenell and Count Karl Joseph
Firmian (1716–1782), who became the Austrian
ambassador in Naples from 1753 to 1758 and who
owned no less than seventeen of the artist's works.

Executed with an original sense of composition,
the four present paintings can be dated to around
the 1750s. While Vernet's influence is visible, here
Bonavia has nevertheless partly escaped from the
landscape genre conventions that were applied
almost systematically at that time. It is true that
the figures, some of the follies and a few details
belong to the usual repertoire (vocabulaire) of
Vernet's followers, but on the other hand the
compositions demonstrate a strongly individual
quality and an assured restraint, standing
apart from the more stereotypical approach to
landscape taken by his contemporaries. Unlike
many of these artists, Bonavia here expresses a
form of realism ahead of the picturesque, aiming at
a more spontaneous, less artificial vision of nature:
in this he anticipates the evolution of the landscape
genre by nearly half a century.

€ 80,000-120,000

Painted by Carlo Bonavia, one of the most
important Italian landscape painters of his
generation, this set of four canvases testifies
to the artist's talent for capturing the states of
light during the different hours of the day. Here,
Bonavia breaks away from the conventions
of the landscape painting of his time to offer
an almost naturalistic vision, closer to the
observed nature.







PAIRE DE COMMODES EN MARQUETERIE À MOTIFS GÉOMÉTRIQUES DE PALISSANDRE, BOIS DE ROSE, BOIS DE VIOLETTE ET BRONZE DORÉ, NAPLES, MILIEU DU XVIII^E SIÈCLE

A PAIR OF ITALIAN GILT-BRONZE MOUNTED ROSEWOOD, TULIPWOOD AND KINGWOOD PARQUETRY COMMODOES, NAPLES, MID-18TH CENTURY

ouvrant à deux tiroirs, les poignées en forme de Turc, le tablier avec un blason aux armes de la famille Carafa di Roccella, une avec une marque à l'encre 1 ; dessus de marbre vert

with two drawers, the gilt-bronze handles in the form of moustachioed men, the apron applied with a coat-of-arms for the Carafa di Roccella family, one with an ink mark 1, with a green marble top (2)
Height. 37 3/4 in, width. 51 1/4 in, depth. 25 1/4 in ;
Haut. 96 cm, larg. 130 cm, prof. 64 cm

• € 300,000-500,000

This pair of commodes is part of a distinguished group of Neapolitan commodes featuring spectacular mounts, originally from the Carafa di Roccella family in the 18th century. Their Neapolitan palace was famous not only for its grandeur, including a piano nobile with forty-five rooms, but also for its magnificent furnishings and impressive collection of paintings. These commodes are thus a striking testament to their owners' wealth and are simultaneously one of the finest cabinetmaking examples of Neapolitan craftsmanship.

PROVENANCE

Probablement Palazzo Carafa della Spina, Via San Domenico Maggiore, Naples, résidence de Vincenzo Maria, 5e prince de Roccella (1660-1726) et de son épouse Ippolita Cantelmo (1677-1754) ; Puis par descendance à leur fils Gennaro Maria Cantelmo Stuart, 6e prince de Roccella (1717-1767) ; De là, par filiation, son fils Vincenzo Maria Carafa (1739-1814), 7e prince de Roccella et duc de Bruzzano, et son épouse Livia Doria del Carretto (1745-1779) ; Puis par descendance à Gennaro Maria Carafa Cantelmo Stuart, 13e prince de Roccella (1905-1982) ; De la collection Talleyrand-Périgord Ruspoli à la Villa L'Imperialino à Florence, la paire vendue à San Marco Casa d'Aste, Venise, 31 mai-2 juin 1969, lot 691 ; Sotheby's, Londres, *Important Mobilier et Tapisseries français et européens*, 14 juin 2000, lot 20 ; Galerie Aveline Rossi, Paris.

BIBLIOGRAPHIE

Talleyrand-Périgord Ruspoli collection à la the Villa L'Imperialino in Florence, San Marco Casa d'Aste, Venise, 31 mai-2 juin 1969, lot 691.

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AA.VV. *Civiltà del 700 a Napoli*, 1734-1799 (catalogue d'exposition), Naples, 1979, cat. 442.

Please note that this lot contains restricted materials. Sotheby's is not able to assist buyers with the shipment of any lots containing restricted materials into the U.S.A. Buyer's inability to export or import these lots cannot justify a delay in payment or a sale's cancellation.



Although the inventory from 1801 of the Palazzo Carafa di Roccella does not list any furniture, the art historian Massimo Pisani notes that the earlier 1782 inventory does include a detailed account of the palace's luxurious furnishings, including several fine commodes, at least six of which are mentioned (Massimo Pisani, *L'inventario del 1801 per il palazzo Carafa di Roccella (II)* (Napoli Nobilissima, 1991, p. 205, and Massimo Pisani, *I Carafa di Roccella*, Napoli, 1992, p. 131). Further research into this still-unpublished inventory may eventually provide more insights into the provenance and original location of the current pair within the palace.

In order to confirm the original provenance of this pair, it is important to take a closer look at the coat-of-arms cast on the apron mounts. It includes a crowned eagle (emblem of Casa Doria from where Livia, Princess of Roccella descended) and an arrangement of armorial devices (canon, drums, spires,...). Both ornaments are almost identically reproduced on the gilt-bronze and hardstone inlaid coat-of-arms which appears in the family burial chapel of the Carafa di Roccella family in San Domenico Maggiore church, Naples (Pisani, *op.cit.*, 1992, pl.109, p.160). A connection between the present commodes and a branch of this Neapolitan family seems therefore almost certain. It is unknown when the dispersal of the contents of the family's palace occurred, but it is likely it began at the turn of the 18th century when the family fell into economic decline. For the present commodes, they may have remained in the palace until their sale by the 13th Prince of Roccella, Gennaro Maria Carafa Cantelmo Stuart (1905-1982), and that is probably when they joined the collection of Talleyrand-Périgord Ruspoli at Villa L'Imperialino in Florence.

The group of commodes formerly owned by the Carafa di Roccella family share identical proportions and a subtle serpentine shape, featuring exquisite kingwood, rosewood and tulipwood veneers. Notably, they are distinguished by their exceptionally fine, rich, and original gilt-bronze ornamentation. Their design has been clearly influenced by French Régence models produced around 1730-1740. The group includes a total of ten commodes, including the present examples and:

- four commodes in the Terruzzi collection (illustrated in Annalisa Scarpa, Michelangelo Lupo, *Fascino del Bello, Opere d'arte dalla Collezione Terruzzi*, Rome, 2007, illustrated pp.274-277, V.4, and discussed p.473) with one pair formerly at Sotheby's, London, 13th June 2001, lot 269 and one probably illustrated in Massimo Pisani, *I Carafa di Roccella*, Napoli, 1992, cat. 85, p.133;

- four commodes including two smaller examples sold at Sotheby's, London, *Treasures*, 6th July 2010, lot 14 (£1,609,250);

A group of commodes of this scale, from the same workshop, with this stylistic coherence, is unprecedented in the history of Italian Furniture making and possibly in the history of furniture in general. Their grandiosity confirms the importance of the family that they have been commissioned for.

Of note are the differences of the gilt-bronze mounts between the present and the aforementioned examples. In particular, here the handles are in the form of turk's busts and the upper corner mounts depict female figures, while on the other commodes the handles are cast with eagle's beaks and the corner mounts depict Eastern figures.



Deux commodes parmi quatre, vendues Sotheby's Londres, Treasures, 6 juillet 2010, lot 14



Armoiries figurant dans la chapelle funéraire de la famille Carafa di Roccella dans l'église San Domenico Maggiore, Naples.





Recent information has come to light regarding the possible makers of these commodes, as due to their sophistication, there would have been relatively few *ebaniste* in Naples who could have successfully executed such a commission. According to Enrico Colle (see Scarpa, *op. cit.*, p. 473) three possible contenders, firmly established by the 1760s, include the German, Antonio Ross, who had worked for the Bourbons; Giovanni Bali, 'scrittoriaio ebanista' who worked for the Prince of San Severo and is recorded in bills to him dating from the 1760's; and Giacomo Chigi, who had supplied the Royal households with furniture between 1768 and 1772. As for the exceptional bronzes, they may well have been produced by the bronze workshop of the Roman Giacomo Ceci, who executed the very refined bronzes on the pietre dure tables from the Real Laboratorio

from around 1738-1763. Other possible makers could be the silversmiths Antonio Romano, Livio Scheppers, or the bronze maker Geronimo Castronovo, or the metal workers Pietro Marza and Ignazio Starace, all active in the middle years of the 18th century.

A pair of Neapolitan commodes far less rich in gilt-bronze ornamentation but of similar shape and size, with the same trellis pattern veneer and identical gilt-bronze sabots is recorded as lot 57, pl.XLIV in the catalogue of the famous sale of the Collezioni del Principe Don Marcantonio Doria d'Angri, Naples, February/March, 1940. A similar pair of figures on the corner mounts appear on a pair of commodes in the Royal Palace of Caserta (inv. 1098) made by craftsmen who worked for the court (ill. *Civiltà del '700 a Napoli*, 1734-1799, Naples, 1979, cat. 442).

THE PRINCES CARAFA DI ROCCELLA AND THEIR PALACES

There exists many unanswered questions about the origins of the Carafa name. The most likely explanation is provided by tracing its origin to the 13th century and to the ancient and noble Neapolitan Caracciolo family. Due to their connection with the wine business, some members of the family became known by the term of *carafa* or *caraffa* derived from the unit of measuring wine. This appellation continued throughout the 14th and part of the 15th century when the family extended their influence through military, administrative and diplomatic undertakings on behalf of the Aragonese rulers, thereby acquiring extensive feudal holdings in and around Naples, that were consolidated and extended in later centuries.

In addition to serving as soldiers and statesmen, they also acquired pre-eminence in the Church,

providing a veritable dynasty of archbishops of Naples and cardinals, including a pope, Paul IV (1476-1559), from the late 15th century.

Subsequently the family splintered into many branches but the two main Neapolitan ones were those of Carafa della Spina and Carafa della Stadera, abandoning the old name Caracciolo. In 1696, the 5th Prince of Roccella, Vincenzo Maria (1660-1726) married Ippolita Cantelmo Stuart (1677-1754), an erudite and educated woman with a love for the Arts. They lived in the sumptuous Palazzo Carafa della Spina where this group of commodes once stood.

Due to the early style of the commodes it is not feasible to assume that they were commissioned at the time of Vincenzo Maria (1739-1814) and his beloved wife Livia Doria (1745-1779), who took residence in the Palace in 1769 and therefore a provenance from his grandmother Ippolita or his father Gennaro Maria (1717-1767) is more likely.





DOCCIA LARGE PORCELAIN SCULPTURE: A BRIDGE BETWEEN CLASSIC AND 20TH CENTURY ART

Prof. Salvatore Settis and Davide Gasparotto, in their essay published in the catalogue of the Fondazione Prada exhibition “Serial/Portable Classic” in Milan (2015), clarified the relationship and the analogy between the technical progress of production of ancient original bronzes and the large porcelain sculptures of Doccia. This is crucial for the appreciation of Classical art and key to the understanding of the seriality of 20th century and contemporary art.

DOCCIA BUSTS

These heads of the Roman Emperors, Trajan and his successor Hadrian, are amongst the most important masterpieces of sculpture, after the antique, which were executed in white porcelain during the early years of the Doccia factory.

They are rare and exceptional products of the visionary enterprise of Marchese Carlo Ginori (1701-1757), who established the manufacture of porcelain close to his villa at Doccia, near Florence in 1737. Porcelain was a new fashionable and precious medium known as “the White Gold” of the 18th century in Europe.

Marchese Carlo Ginori was remarkable in that he was able to blend his vision and refined tastes with the practical dynamism of a business with a deep understanding of both the art market trends and the demands of the important international elite collectors. As a modern art manager, he was in fact able to develop a cultural program within his museum concept.

MUSEAL PROGRAMME

The cultural programme of Marchese Carlo Ginori focused on the creation of his “Galleria dei Modelli”, a real museum exhibiting the most important of ancient masterpieces. At the base of this cultural project was the perception of Classical Art as a vehicle for conveying ethical values and formulas of harmony and beauty.

The conception and execution of the series of the twelve busts from the complete iconographic circle of the Caesars, is at the heart of the project for the Galleria dei Modelli. They were copied from the ancient originals in the Capitoline Museum as

documented by the inventory of the manufactory. The plaster cast copies of this series, executed with the assistance of the sculptor Bartolomeo Cavaceppi (1716-1799), arrived at Doccia in 1754.

EXPERIMENTATION

Marchese Carlo Ginori’s experimental taste was definitely ahead of his time, as during the mid-18th century, he produced reproductions after the Antique, which were characterized by their archaeological approach and in which differed to the more romantic and decorative production of the other European porcelain factories in the 18th century. Gasparo Bruschi (1710-1780), sculptor and Master modeller, executed the first large format of a porcelain sculpture based on ancient statues. The Doccia porcelain works, with their pure white colouring, are therefore sculptures which anticipated the fashion and artistic trends of the Neoclassical style.

THE MARKET

The passion for collecting ancient sculptures and reproductions after the antique started in the 15th century with the increase in humanistic studies. It was shared and developed by the international jet-set of the young and wealthy Grand Tourists who travelled through Italy, who at the end of their journey wished to retain memories of the monuments they had seen and the emotions they had experienced. This desire inspired the invention of “souvenir”, works of art initially made in bronze but also in porcelain. Marchese Carlo Ginori foresaw the opportunity offered by this growing market and the demand for copies of the most celebrated antiquities, through the creation of reproductions in porcelain. He was conscious of the superiority of the pure-white porcelain as the ideal medium to imitate and reproduce the softness and the details of ancient marbles.

Apart from its fragility, porcelain was also less expensive to produce and to ship. The huge cost of large bronze copies often proved difficult to transport and were a far more expensive and complicated affair which impacted the resources of the most powerful, extravagant and wealthy sovereigns.



**BUSTE DE L'EMPEREUR HADRIEN EN
PORCELAIN BLANCHE DE DOCCIA, VERS 1754**

**A DOCCIA WHITE PORCELAIN HEAD OF THE
ROMAN EMPEROR HADRIAN, CIRCA 1754**

d'après l'antique, présenté sur un présentoir en bois postérieur

After the antique, mounted on a later wooden support
Height: 13 3/8 in., Haut. 34 cm

PROVENANCE

Collection Alessandro Orsi, Milan (en 1960)
Collection Donati, Milan (en 1982)

EXPOSITION

Oro bianco, tre secoli di porcellane Ginori, musée
Poldi Pezzoli, Milan, 25 octobre 2023-19 février 2024

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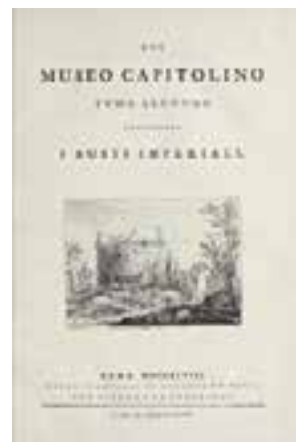
€ 100,000-150,000



Gravure du buste d'Hadrien par Giovanni Domenico Campiglia issue du catalogue du Museo Capitolino



Gravure du buste d'Hadrien par Giovanni Domenico Campiglia issue du catalogue du Museo Capitolino



Couverture du catalogue du Museo Capitolino, vol.2, Rome, 1741

This porcelain sculpture, the only extant model known depicting Emperor Hadrian, is from a rare and important group of Emperor bust portraits after Roman marble originals made at the Doccia factory under the direction of its owner, Marchese Carlo Andrea Ginori.





Otho, vente Sotheby's Londres, 13 juillet 1976, lot 84



Tibère, Detroit Institute of Fine Arts, Founders Society Purchase, Robert H. Tannahill Foundation Fund, acc. no.1990.250



Caligula, vente Sotheby's New York, 18 novembre 2010, lot 1

INNOVATION AND TECHNOLOGY

These heads are the best example of the experimental technological innovation and the challenges that were overcome by Marchese Carlo Ginori in the production of large-format at 1:1 scale porcelain sculpture, produced by assembling several large parts.

This process was very delicate and required great technical mastery to avoid the problem of firing deformation of the single elements and ensuring a consistent and perfect assembly of each segment. The correspondence between the Master Modeller of the Doccia Manufactory and the Marchese Carlo Ginori, dated 7 September 1754, clearly states the difficulty that the mould maker had to overcome in modelling a porcelain bust after the antique.

THE SERIAL NATURE OF CLASSICAL ART

The serial nature of Classical art is rooted in the repetitive production of bronze sculptures, often assembled from separate parts and made by using moulds, making them even more "serial" than marble copies. The technique used to create the Doccia porcelain reflects an ancient compulsion for repetition, driven by the cultural and aesthetic importance of copying masterpieces, which symbolized fame, taste, and social prestige. Modern critiques of art draw parallels between Classical seriality and 20th-century art forms, where photography, cinema, and artists like Duchamp, Warhol, and Koons challenged the idea of originality. Jeff Koons, for example, further explored seriality by reinterpreting classical works like the Farnese Hercules.

This sculpture belongs to a group of near life-size Roman Imperial portraits made in Doccia porcelain after Roman antique marbles. It exemplifies an early move among the European porcelain factories towards the taste of Neoclassicism. The vision was ambitious and technically difficult, and because of this perhaps as few as twelve Doccia porcelain emperor busts are recorded in the literature. The present lot appears to be the only known example depicting Hadrian (73-138AD).

THE GINORI FAMILY AND DOCCIA PORCELAIN

In 1720, the first porcelain factory in Italy, and the third in Europe, to produce "true" (hard paste) porcelain was founded by Francesco Vezzi (1651-1740) in Venice. The enterprise was bold but short-lived and ended after just seven years. It had followed the earlier foundations laid by Augustus the Strong (1670-1733) at Meissen just outside Dresden in 1710, and by Claudius Innocentius Du Paquier (1679-1751) in Vienna in 1718. Ten years after the Venice closure, in 1737, the Marchese Carlo Andrea Ginori (1702-57) established porcelain works in Sesto Fiorentino on the outskirts of Florence, which became the fourth site to successfully produce true porcelain in Europe. The optimistic Marchese, eager to follow the achievements of his rivals in Saxony and Vienna spared no expense in ensuring the venture was a commercial success and convinced skilled workers such as the porcelain painter Carl Wendelin Anreiter von Zierfeld (1702-47) to leave Du Paquier's Viennese factory and join him in Florence. The year the factory was founded he hired Florentine sculptor Gaspero Bruschi (1710-80), a student of Girolamo Ticciati (1671-1744), who became the leading modeller of sculptural works at the factory.



A TASTE FOR THE ANTIQUE AND THE ‘TESTE DE’ DODICI CESARE’

In 1753, Carlo Ginori appointed Guido Bottari, a Florentine living in Rome, as his agent with the principal task of searching for the most magnificent statues from antiquity that could be copied in porcelain at Doccia. Among his contacts, Bottari had an important family connection in his brother, who was the Vatican librarian and a counsellor to Pope Clement XII Corsini (1652-1730). Around the time of Bottari’s appointment, the factory also dispatched the modeller, Francesco Lici, also known as Squarcione, to Rome to produce moulds and plaster models of any antiquities that Bottari could secure.

During the spring and summer of 1754, plaster models and copies by Lici began arriving in Doccia. On 27th July 1754, the head modeller Bruschi wrote to Ginori of some of the difficulties he encountered in using forms produced by Squarcione: “*Da quello che sentii nella lettera del Giardiniera, mi dice ch’io faccia delle statue grandi venute di roma, queste presentemente non si posson fare, perché la forma che si fa sul marmo non è mai servibile riguardo ai sotto squadri, e ai rapporti di braccia, e scuri, come sotto le braccia e in altri luoghi ove non si puol metter gesso, e codesto puoi segarlo, e formarlo in quadratura. Squarcione ha mandato di codesti getti fatti bravamente; ha mandato ancora delle forme, ma se io le fo di porcellana Le sciupo, e ne perdiam la forma, qui ne cié altro che aspettare torni Squarcione, e per adesso farò certi busti alla meglio ch’a mandato il medesimo di Roma.*” [“From what I heard in the Gardener’s letter, he tells me that I make large statues that have come from Rome, these cannot be made at present, because the form that is made on marble is never serviceable with regard to the under-squares, and to the ratios of arms and darks, as under the arms and in other places where it is not possible to put plaster, and you can saw it, and make it square. Squarcione has sent some of these castings that have been done well; he has also sent some forms, but if I make them in porcelain I’ll ruin them, and we’ll lose the form, here there’s nothing more to do than wait for Squarcione to come back, and for now I’ll make some busts in the best way that the same one from Rome has sent.”].¹

The rich series of imperial portrait marble busts represented one of the most precious features of the collection formed by Cardinal Alessandro Albani (1692-1779), which were purchased in 1733 for the Capitoline Museums by Pope Clement XII Corsini as the founding nucleus of the new museum, inaugurated the following year. The Museum’s first president, the Florentine Marchese Alessandro Gregorio Capponi, dedicated a room to the portraits, the *Sala degli Imperatori*.

On 20th July 1754, Bottari wrote to Ginori of the twelve busts of the Capitoline Caesars from Rome:

“*[...] in questa mattina sono state imbarcate due casse dirette a V. Ecc.za sopra il Navicello S. Ranieri [...]. In una di dette casse cioè nella più grande sono le Teste de Dodici Cesari, avute dal Sig.r Campiglia ed in quella minore sono i getti di due gruppi del Bernino, che scrissi di aver comprati.*”, [“[...] this morning two crates were embarked bound for Your Excellency on the Navicello S. Ranieri [...]. In one of these crates, that is in the larger one, are the Heads of the Twelve Caesars, received from Sig.r Campiglia and in the smaller one are the castings of two groups by Bernino, which I wrote that I had bought”].² It is probable the heads sent were plaster casts. Giovanni Domenico Campiglia, the engraver, was responsible for the engravings of the emperor busts included in Volume II of the Capitoline Museum’s catalogue published in 1741 by Guido’s brother, Giovanni Bottari.

The price list drawn up by Jacopo Rendelli in about 1760 includes ‘*Teste di Cesari di grandezza naturale modellate dagli originali del Campidoglio colla loro Base di porcellana bianca*’, [Life-size heads of Caesars modelled from the Capitoline originals with their white porcelain bases], with a price of 133 Lira, 6 soldi, among the most expensive products of the factory.³ The twelve Caesars are later listed in the factory’s *Inventario dei Modelli* as: ‘*Le 12 teste dei Cesari*’, Julius Caesar, Augustus, Tiberius, Caligula, Claudius, Nero, Galba, Otho, Vitellius, Vespasian, Titus and Domitian... *Gli originali sono in Campidoglio*, [... in the originals in the Capitoline].⁴

A surviving letter dated 7th September 1754 sent to Ginori by the ministers of the Doccia factory, Bruschi, and decorator Jacopo Fanciullacci, references preparatory work for realizing a bust of Hadrian, almost certainly the present lot:

“*[...] Squarcione forma il Busto, e Testa dell’Adriano, avendolo io rifatto di Terra, cosa che non si potrà sfuggire a tutte quelle forme cavate dal marmo. Per fare gli altri busti alle teste che non li hanno, è necessario avere il Libro, stampe del Museo Capitolino, che mi fece tempo fa mandare a Firenze, però lo potrebbe far qua ritornare, per copiar q.sti busti [...]*”, [“[...] Squarcione forms the Bust, and Head of Hadrian, having remade it of Terra, which cannot escape all those forms carved from marble. To make the other busts of the heads that do not have them, it is necessary to have the Book, Prints of the Capitoline Museum, which he had me send some time ago to Florence, but he could have it returned here, to copy these busts [...]”].⁵ The letter was recently exhibited alongside the present sculpture in the exhibition *Oro bianco, tre secoli di porcellane Ginori* at the Museo Poldi Pezzoli, Milan.

Hadrian is recorded in the *Inventario dei Modelli*, circa 1791-1806, p. 49: “*N. 22 Un Busto rappresentante Adriano. L’originale è in Roma, con sue forma*” (Lankheit, 1982, p. 145); and twice in the *Inventario delle Forme*, circa 1791-1806, S.31 and S.40. The inventories do not specify which marble in Rome was used as the source though it possible it was taken from the antique at Villa Albani, Rome.⁶

An antique Roman marble copy of the Albani bust is in the Uffizi, Florence, first recorded in the late 17th century as being in the grand-ducal collection of sculptures in the corridors of the gallery ordered by Cosimo III de’ Medici of Florence (1642-1723). In 1695, this bust was copied in bronze by Massimiliano Soldani Benzi (1756-1740), on the orders of Prince Johann Adam Andreas I of Liechtenstein (1662-1712), at the suggestion of the artist. It was part of a series of casts taken from Roman emperor busts in the Uffizi, including *Vitellius*, *Marcus Agrippa* and *Augustus*. The four bronze busts were dispatched to the Prince on 30th November 1695. Unlike other moulds by Soldani, those taken of the Uffizi antique busts did not come into possession of Carlo Ginori.⁷ The busts realized by Soldani feature marble pedestal supports with titled bronze appliques and it is conceivable these influenced the scroll-edged porcelain bases seen on the Doccia series of the twelve Ceasars.

In addition to the series of twelve, Hadrian, and Trajan (see lot 19), the inventory also includes further individual heads of Roman emperors, including Marcus Aurelius, Commodus, Antoninus Pius and Sulla, bringing the total number of busts of emperors known from the factory records to eighteen.⁸

When the present lot and the bust of Trajan were first published by Lankheit in 1980, he was aware of only four Doccia porcelain emperor busts surviving. Subsequently examples have rarely appeared on the art market and today we can include:

Julius Caesar, illustrated in Lankheit, 1980, taf. 54.3,

Augustus, in The Minneapolis Institute of Art, Minneapolis,⁹

Tiberius, The Detroit Institute of Art, Detroit,¹⁰

Caligula, sold, Sotheby’s, New York, 18 November, 2010, lot 1 (for \$266,500),

Otho, sold, Sotheby’s, London, 13 July, 1976, lot 84,¹¹

Vitellius, sold, Christie’s, London, *A Surreal Legacy: Selected works of art from The Edward James Foundation*, 15 December, 2016, lot 9 (for £161,000),¹²

and Titus, also in The Detroit Institute of Art, Detroit.¹³

A bust incised with the inscription “*Claudio*”, sold, Sotheby’s, London, *The Property of a Gentleman*, 5th May 1970, lot 15, and was recently offered at Pandolfini, Florence, 3 November, 2020, lot 7. The bust was included alongside the present bust in the exhibition *Oro bianco, tre secoli di porcellane Ginori* at the Museo Poldi Pezzoli, where it was reattributed as depicting Emperor Nerva. Balleri, *op. cit.*, 2023, writes in her entry for the bust that the inscription was likely a mistake by a manufactory worker (p. 138, cat. no. 15).¹⁴ A further emperor bust on a porcelain scroll support is in the historic porcelain collection at Schloss Fasanerie, Fulda.¹⁵

¹ AGL, XII, 5, f. XXIII, lett. 64, transcribed in Biancalana, *op. cit.*, 2009, pp. 54-55; Balleri, *op. cit.*, 2014, p. 295.

² AGL, XII, 4, f. XXI, lett. 45, cited in Kräftner (ed.) *op. cit.*, 2009, p. 401, cat. n. 256; Oliva Rucellai, ‘Carlo Ginori and the Doccia Museum’ in Kräftner (ed.), *ibid.*, p. 191; Balleri, *op. cit.*, 2014, p. 295.

³ Leonardo Ginori Lisci, *La Porcellana di Doccia*, Milan, 1963, p. 309.

⁴ Lankheit, *op. cit.*, 1982, 17: 38.

⁵ AGL, XII, 5, f. XXIII, lett. 46, Balleri, *op. cit.*, 2023, cat. no. 16b.

⁶ Balleri, *ibid*, cat no. 16b.

⁷ Inv. no. SK 571, Johann Kräftner (ed.), *op. cit.*, p. 408.

⁸ Biancalana, *op. cit.*, 2009, pp. 99-100.

⁹ inv. no. 90.123a,b, probably the example formerly sold at Sotheby’s, London, 13 July 1976, lot 83.

¹⁰ acc. no. 1990.250, illustrated in Kräftner (ed.), *op. cit.*, 2005, p. 402, cat. no. 256; Biancalana, *op. cit.*, 2009, p. 99; Winter, *op. cit.*, 2003, p. 44, fig. 1. A second example of Tiberius is illustrated by John Winter, *ibid.*, 2003, p. 43, cat. no. 5.

¹¹ illustrated in Biancalana, *op. cit.*, 2009, p. 99.

¹² Probably acquired by William James in Italy, prior to 1912, for the Italian Room at West Dean. Illustrated in Kräftner (ed.), *op. cit.*, 2005, p. 404, cat. no. 258.

¹³ acc. no. 1990.249, illustrated in Kräftner (ed.), *op. cit.*, 2005, p. 406, cat. no. 261; Winter, *op. cit.*, 2003, p. 44, fig. 2.

¹⁴ The Pandolfini lot entry references a surviving bust depicting Julius Caesar formerly in the Costantini Collection, Rome, probably the abovementioned example illustrated in Lankheit, *op. cit.*, 1980.

¹⁵ Sotheby’s would like to thank Alessandro Biancalana for bringing this example to our attention.

19

BUSTE DE L'EMPEREUR ROMAIN TRAJAN EN PORCELAINE BLANCHE DE DOCCIA, VERS 1765

A DOCCIA WHITE PORCELAIN HEAD OF THE ROMAN EMPEROR TRAJAN, CIRCA 1756

d'après l'antique, présenté sur un présentoir en bois postérieur

After the antique, mounted on a later wooden support
Height. 14 in; Haut. 36 cm

PROVENANCE

Collection Alessandro Orsi, Milan (en 1960)

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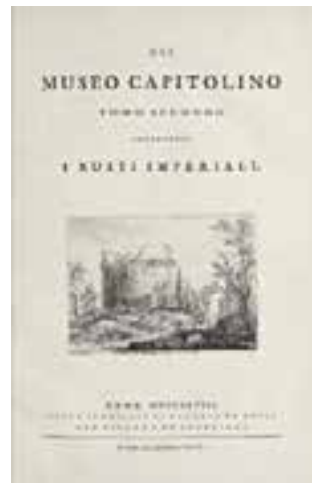
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€ 60,000-80,000

This porcelain sculpture, the only extant model known depicting Emperor Trajan, is from a rare and important group of Emperor bust portraits made after Roman marble originals at the Doccia factory under the direction of its owner, Marchese Carlo Andrea Ginori.



Couverture du catalogue du Museo Capitolino, vol. 2, Rome, 1741



Gravure du buste de Trajan by par Giovanni Domenico Campiglia, issue du catalogue du Museo Capitolino



Gravure du buste de Trajan by par Giovanni Domenico Campiglia, issue du catalogue du Museo Capitolino



This sculpture belongs to a group of near life-size Roman Imperial portraits made in Doccia porcelain after Roman antique marbles. It exemplifies an early move among the European porcelain factories towards the taste of Neoclassicism. The vision was ambitious and technically difficult, and perhaps because of this as few as twelve Doccia porcelain emperor busts are recorded in the literature. The present bust appears to be the only known example depicting Trajan (53-117AD).

A TASTE FOR THE ANTIQUE AND THE 'TESTE DE' DODICI CESARE'

The rich series of imperial portrait marble busts represented one of the most precious features of the collection formed by Cardinal Alessandro Albani (1692-1779), which were purchased in 1733 for the Capitoline Museums by Pope Clement XII Corsini as the founding nucleus of the new museum, inaugurated the following year. The Museum's first president, the Florentine Marchese Alessandro Gregorio Capponi, dedicated a room to the portraits, the *Sala degli Imperatori*. The price list drawn up by Jacopo Rendelli in about 1760 includes 'Teste di Cesari di grandezza naturale modellate dagli originali del Campidoglio colla loro Base di porcellana bianca', [Life-size heads of Caesars modelled from the Capitoline originals with their white porcelain bases], with a price of 133 Lira, 6 soldi, among the most expensive products of the factory.¹ The twelve Caesars are later listed in the factory's "*Inventario dei Modelli*" as: 'Le 12 teste dei Cesari', Julius Caesar, Augustus, Tiberius, Caligula, Claudius, Nero, Galba, Otho, Vitellius, Vespasian, Titus and Domitian... *Gli originali sono in Campidoglio*, [... the originals in the Capitoline].² From this we can deduce that Trajan was not included within the set of twelve Caesars, and can be treated as an individual bust.

Trajan is mentioned in a letter from Bottari to Ginori, dated 27th March 1756:

"Mi sono abboccato con d.^o Sig.^r Cavaceppi, e d'attoli che il prezzo de consaputi tre Busti de Cesari era parso grave, ho procurato di ristringerlo quanto ho potuto riducendolo alla pura spesa della fattura, e gesso, e mi ha data una nuova nota che V. Ecc.^{za} troverà unita, e sopra di ciò aspetto i suoi venerat.^{mi} cenni. [Allegato alla lettera del 27 marzo 1756] Forma di testa di Marco Aurelio vecchio; Getto di testa con busto di Antonino Pio; Getto di testa con busto di Traiano."

[I spoke with Signor Cavaceppi, and since I realised that the price of the three said Busts of the Caesars seemed serious, I endeavoured to reduce it as much as I could to the mere cost of the invoice and plaster, and he has given me a new note that Your Excellency will find united, and on this I await your venerable comments. [Attached to the letter of 27 March 1756] Head mould of old Marcus Aurelius; Head cast with bust of Antoninus Pius; Head cast with bust of Trajan.].³

Bartolomeo Cavaceppi (1716-1799) was the chief restorer to the Pope and Cardinal Alessandro Albani.

The gesso model of Trajan is recorded in the *Inventario dei Modelli*, circa 1791-1806, p. 14: "N. 17 Un Busto rappresentante Traiano. L'originale è in Roma, con forma" (Lankheit, 1982, p. 115); and the *Inventario delle Forme*, circa 1791-1806, "Segue la soprad. Stanza [In una stanza dell' Andito a tramontana, prossima al Vivaio vi sono le seguenti forme di gesso consistente in Statue grandi, Gruppi, Busti, E Bassorilievi], N. 60. Traiano P. 2". The marble bust, which likely was the source for this bust remains in the Capitoline Museum, Rome, now at Palazzo dei Conservatori, New Wing, Room III 15, inv. 438.

In addition to the series of twelve, Trajan, and Hadrian (see lot 18), the inventory also includes further individual heads of Roman emperors, including Marcus Aurelius, Commodus, Antoninus Pius and Sulla, bringing the total number of busts of emperors known from the factory records to eighteen.⁴ When the present lot and the bust of Hadrian were first published by Lankheit in 1980, he was aware of only four Doccia porcelain emperor busts surviving. Subsequently examples have rarely appeared on the art market and today we can include:

Julius Caesar, illustrated in Lankheit, 1980, taf. 54.3, Augustus, in The Minneapolis Institute of Art, Minneapolis,⁵ Tiberius, The Detroit Institute of Art, Detroit,⁶ Caligula, sold, Sotheby's, New York, *Property from the Estate of Mrs. Robert Lehman*, 18 November, 2010, lot 1 (for \$266,500), Otho, sold, Sotheby's, London, 13 July, 1976, lot 84,⁷ Vitellius, sold, Christie's, London, *A Surreal Legacy: Selected works of art from The Edward James Foundation*, 15 December, 2016, lot 9 (for £161,000),⁸ and Titus, also in The Detroit Institute of Art, Detroit.⁹

A bust incised with the inscription "Claudio", sold, Sotheby's, London, *The Property of a Gentleman*, 5th May 1970, lot 15, and was recently offered at Pandolfini, Florence, 3 November, 2020, lot 7. The bust was included alongside the bust of Hadrian from the Giordano Collection in the exhibition *Oro bianco, tre secoli di porcellane Ginori* at the Museo Poldi Pezzoli, where it was reattributed as depicting Emperor Nerva. Balleri, *op. cit.*, 2023, writes in her entry for the bust that the inscription was likely a mistake by a manufactory worker (p. 138, cat. no. 15).¹⁰

A further emperor bust on a porcelain scroll support is in the historic porcelain collection at Schloss Fasanerie, Fulda.¹¹

¹ Leonardo Ginori Lisci, *La Porcellana di Doccia*, Milan, 1963, p. 309.

² Lankheit, *op. cit.*, 1982, 17: 38.

³ Balleri, *op. cit.*, 2014, cat. no. 209.

⁴ Biancalana, *op. cit.*, 2009, pp. 99-100.

⁵ inv. no. 90.123a,b, probably the example formerly sold at Sotheby's, London, 13 July 1976, lot 83.

⁶ acc. no. 1990.250, illustrated in Kräftner (ed.), *op. cit.*, 2005, p. 402, cat. no. 256; Biancalana, *op. cit.*, 2009, p. 99; Winter, *op. cit.*, 2003, p. 44, fig. 1. A second example of Tiberius is illustrated by John Winter, *ibid.*, 2003, p. 43, cat. no. 5.

⁷ illustrated in Biancalana, *op. cit.*, 2009, p. 99.

⁸ Probably acquired by William James in Italy, prior to 1912, for the Italian Room at West Dean. Illustrated in Kräftner (ed.), *op. cit.*, 2005, p. 404, cat. no. 258.

⁹ acc. no. 1990.249, illustrated in Kräftner (ed.), *op. cit.*, 2005, p. 406, cat. no. 261; Winter, *op. cit.*, 2003, p. 44, fig. 2.

¹⁰ The Pandolfini lot entry references a surviving bust depicting Julius Caesar formerly in the Costantini Collection, Rome, probably the abovementioned example illustrated in Lankheit, *op. cit.*, 1980.

¹¹ Sotheby's would like to thank Alessandro Biancalana for bringing this example to our attention.





CONSOLE EN BOIS DORÉ, ROME, VERS 1730**AN ITALIAN CARVED GILTWOOD CONSOLE, ROME, CIRCA 1730**

décorée de têtes de femmes, centrée d'un masque de lion, l'entretoise avec une tête de femme ailée, plateau en placage de marbre Africain

the legs with carved female heads and foliage, the frieze centred by a lion's mask, the stretcher with a winged heads, with a veneered African marble top
Height. 37 3/4 in, width. 82 1/2 in, depth. 35 in ;
Haut. 96 cm, larg. 210 cm, prof. 89 cm

PROVENANCE

Par tradition orale, famille Accoramboni, Rome;
Virginia Pepoli, veuve du marquis Filippo Maria,
puis épouse d'un membre de la famille Poggioli.

EXPOSITION

Art in Rome in the Eighteenth Century,
Philadelphia Museum of Art and Museum of Fine
Arts, Houston, 16 mars-28 mai 2000

BIBLIOGRAPHIE

AA.VV. (catalogue de l'exposition) *Art in Rome in the Eighteenth Century*, Philadelphie, 2000, p.169.
A. González-Palacios, *Arredi e ornamenti alla corte di Roma*, Milan, 2004, p. 165-168.
C. E. Rava, *La sedia*, Milan, 1964.
Broggi-Morandi-Poletti, *Sedie, poltrone, divani*, Novara, 1997.
A. G. Palacios, *Il mobile a Roma. Il Settecento*, 2025 (à paraître).

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A. Gonzalez-Palacios (ed.), *Fasto romano. Dipinti, sculture, arredi dai Palazzi di Roma*, Rome, 1991, p.15.
E. Colle, *Il mobili di Palazzo Pitti*, Florence, 1997, p. 104.
G. Lizzani, *Il mobile romano*, Novara, 1997, p.69.
G. Lizzani, *Il mobile romano*, Milan, 1970, photograph of the cover ; p.XXVII fig XLVII et p.105 fig. 180.

€ 120,000-180,000

At a stylistic crossroads, this extraordinary console table exudes the full Baroque exuberance that Roman interiors had become famous for, notwithstanding a movement in the city towards a lightness of structure and decoration that characterised the Rococo. It was certainly produced in the same exceptional workshop as three other very similar consoles which are now in collections that are open to the public (Getty Museum, Palazzo Corsini, Grimsthorpe Castle).





Table similaire, vers 1720-30. J. Paul Getty Museum, inv. nr. 82.DA.8



Table similaire, vers 1730. Palazzo Corsini, Rome



Table similaire, vers 1730. Grimsthorpe Castle

The table has a complex design with a certain fragmentation of ornamental motifs – from lambrequins to masks, from bold c-scrolls to female heads carved in the round and stylised strapwork, all elements are carefully designed and arranged, certainly requiring the hand of a talented architect in its conception, and which would be successfully incorporated into the overall *Gesamtkunstwerk* of a magnificent palazzo. This table would have been made for a specific interior of a grand Roman palazzo and, by repute, this table was in the collections of the Accoramboni family, which had as its leading figure at the time, Cardinal Giuseppe Accoramboni (1672-1747).

Alongside the architect, the production of this console would also have involved a carpenter responsible for its structure, a carver (or *intagliatore*), a sculptor for the more expressive detailing and an accomplished gilder. Finally, a *marmoraro* would have supplied the rich *Africano* marble slab. The same team produced the three other very similar consoles – one in the Palazzo Corsini, Rome, another in the Getty Museum, Los Angeles and finally one at Grimsthorpe Castle, Lincolnshire.

What distinguishes this group of consoles in the context of contemporary production at the time, are the unusual stretchers with winged heads and the protruding knees, which also have female heads carved in the round to create a strong and idiosyncratic sculptural effect. The three comparable examples are slightly more elaborate than the present lot, with feet that incorporate open-mouthed masks and double heads on the stretcher and front legs. Our console table, less elaborate but with a more balanced overall effect, has a wonderful book-matched *Africano* marble top, which would certainly have been recognised as a highly prized marble top for any console.

This stylistic affinity between the four tables and a comparable group of smaller consoles at Palazzo Marino, Milan allowed for the identification of an autograph production which was studied by González-Palacios (“Di Tavoli e di Carrozze”, in *Arredi e Ornamenti*, 2004), who, despite not being able to identify the exact *bottega* or craftsman in charge, suggests a connection with *intagliatori* working in the second and third decade of the 18th century for the Portuguese ambassadorial emissaries who had commissioned a number of highly sculptural carriages for King John V, aptly known as “*The Magnificent*”. A few names of *intagliatori* who seem to have worked in this style, such as Tomasso Corsini and Francesco Tibaldi, have been revealed by archival research in the past few years.



**PAIRE DE CANDÉLABRES AUX DRAGONS
DITS QILIN EN GRÈS ÉMAILLÉ, CHINE
(ZHUANG ZHOU), FIN DU XVIIIÈ SIÈCLE, LES
MONTURES EN BRONZE DORÉ D'ÉPOQUE
RÉGENCE, VERS 1720**

**A PAIR OF RÉGENCE GILT-BRONZE MOUNTED
CHINESE (ZHUANG ZHOU) GLAZED
STONEWARE FIVE-LIGHT QILIN DRAGON
CANDELABRA, THE MOUNTS CIRCA 1720**

à cinq lumières soutenus par des dragons sur une
base rectangulaire ; (*percés pour l'électricité*)

on a shaped rectangular base, the dragons
supporting the candle branches supported by
dragons ; (*pierced for electricity*)
(2)

Height. 15 1/2 in, width. 8 1/2 in ;
Haut. 39 cm, larg. 22 cm.

PROVENANCE

Galerie Kugel, Paris.

BIBLIOGRAPHIE

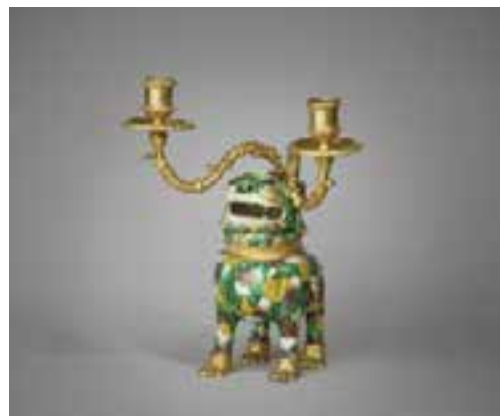
S. Catelluccio, *Le goût pour les porcelaines de
Chine et du Japon à Paris aux XVIIe et XVIIIe
siècle*, Saint-Rémy-en-L'Eau, 2013.

D. Alcouffe, A. Dion-Tenenbaum, G. Mabile, *Les
bronzes d'ameublement du Louvre*, Dijon, 2004.

€ 60,000-90,000

This rare pair of Parisian gilt-bronze mounted
Chinese earthenware candelabra illustrates the
fascination for the Far East at the beginning
of the 18th century when the luxury trade was
handled by the *marchands-merciers*. A related
candelabra is in the Louvre Collection.

The Qilin, a fantastic animal from Chinese
mythology, a mixture of horse and dragon, also
borrows certain features from the deer or the
wolf, and symbolises peace, happiness and
fertility. This pair of bronze-glazed Qilin, with
stylized scales, were transformed into candelabra
under the supervision of a merchant-mercier
during the first quarter of the 18th century. A
pair of candelabra now in the musée du Louvre
with a porcelain buddhist lion with green, yellow
and violet decoration, from the legacy of Mr and
Mrs Grog-Carven (inv. OA 10552), also received
gilt-bronze arms and base during this period. The
aesthetic similarities between these two examples
of precious Chinese objects illustrate the taste in
Paris for 'chinoiserie' that continued throughout
the 18th century. The shapes of the candelabra
and the bases are reminiscent of the work of
the early 18th-century goldsmiths, and reflect
the influence of craftsmen such as Ballin and
Delaunay. A pair of seven-light candelabra sold by
Sotheby's in Paris on 20 October 2005, lot 25, is
perfectly in keeping with this aesthetic.



Petit candélabre à deux lumières en porcelaine de Chine et
bronze doré, XVIIIe siècle, musée du Louvre



GIOVANNI PAOLO PANINI

Piacenza 1691 - 1765 Rome

**L'ORDINATION DU MARQUIS MOLINARI
COMME ARCHEVÊQUE DE DAMAS, PAR LE
PAPE BENOÎT XIV**

**THE MARQUESS MOLINARI ORDAINED
ARCHBISHOP BY THE POPE BENEDICT XIV**

Huile sur toile

Oil on canvas

120,8 x 170,8 cm; 47½ by 67¼ in.

PROVENANCE

Famille Molinari, Casa Molinari, près du lac de
Côme ;

Par descendance ;

Vente anonyme, Christie's, Milan, 26 mai 2009,
lot 53.

BIBLIOGRAPHIE

C. Marcheteau de Quinçay, *La Réception du
prince Vaini dans l'ordre du Saint-Esprit*, Caen,
2010, p. 16, fig. 17-18.

€ 600,000-800,000

Taking as his pretext the ordination of Marquis
Molinari as Archbishop of Damascus by Pope
Benedict XIV, Giovanni Paolo Pannini offers
in this masterpiece, unique in his career, a
masterly portrait of pontifical, aristocratic and
diplomatic Rome, in an ambitious composition
as in its virtuoso execution as in its subject.



III. 1 Giovanni Paolo Panini, *Preparatory sketch for The Marquess Molinari ordained Archbishop by the Pope Benedict XIV, in the presence of the Abbott De Canillac and of the Duke of Choiseul, at the Quirinale in Rome* (Private Collection).



On 27 January 1754, in one of the halls of the Quirinal Palace, at that time the papal residence, a carefully selected crowd witnessed the ordination of Marchese Giovanni Carlo Molinari (1715–1763) as Archbishop of Damascus, in the presence of Pope Benedict XIV. It is to this ceremony, orchestrated with all the pomp of the Roman Curia at its highest level, that we are invited by the painter Giovanni Paolo Panini, who had an obvious talent for creating imposing *mises en scène* describing newsworthy events.

While this type of image does not appear frequently in Panini's work, other comparable scenes are nonetheless known: one in the museum in Caen depicts *The Award of the Order of the Holy Spirit to Prince Vaini by the Duc de Saint-Aignan in the church of Saint-Louis-des-Français, on 15 September 1737* (Caen, Musée

des Beaux-Arts, inv. no. 102; ill. 2); another is *The Consecration of Cardinal Giuseppe Pozzobonelli in San Carlo al Corso* (Como, Museo Civico). Probably executed a few years before the present work, these paintings are also ambitious, but their compositions seem less well controlled and more confused: Panini was still struggling to organize a crowd in an enclosed space.

Here, we have a very different situation. The artist seems to have developed skill in this genre, and he articulates his composition perfectly in three groups around a central nucleus consisting of the main protagonists. The extraordinary vibrancy of the light entering sideways through the palace's tall windows, obliquely illuminating the scene, structures the composition and accentuates the shimmering character of the details and their deep, warm colours. Panini clearly enjoyed

deploying his pictorial skills to portray the shining, richly embroidered silks, the gilded vessels, and the moiré effects of the thick red velvet wall coverings.

Although the room in the Quirinal is not identified, the Barberini shield, with three golden bees on an azure ground, can be seen in the corners of the ceiling, which is also decorated with scenes from the life of Christ. Panini has shown Raphaël's *Transfiguration* on the wall on the right, or at least a copy after that artist's famous work, since the original was then still in the church of San Pietro in Montorio, while in the centre, under the canopy, there is a version of the *Virgin and Child* by Carlo Maratta.

The artist's contemporaries would undoubtedly have been able to recognize most of the figures

present, portrayed by Panini as faithfully as possible. While most of them are unknown to us now, the key protagonists in the scene can be identified.

In the centre, the Marchese Giovanni Carlo Molinari (1715–1763) sits facing the viewer, wearing a chasuble and a gilded mitre and holding a silver cross. He was appointed Archbishop of Damascus on 14 January 1754, and ordained on the 27th of the same month. Only a few days after this ceremony, he was named papal nuncio in Brussels, where he would die in 1763. Seated on his right, Pope Benedict XIV, in profile and turning towards the viewer, is easily recognizable. The ceremony is about to end and the papal cortege is preparing to leave: a young prelate in the background is holding ready the gold mitre that he will soon be wearing.



Ill. 2 Giovanni Paolo Panini, *The Award of the Order of the Holy Spirit to Prince Vaini by the Duc de Saint-Aignan in the church of Saint-Louis-des-Français, on 15 September 1737*



Ill. 3 Giovanni Paolo Panini, *The departure of the Duc de Choiseul from St Peter's Square*

On the left of the composition, members of the French diplomatic and ecclesiastical corps include Panini's friend and patron, Claude-François de Beaufort-Montboissier, abbot of Canillac (1699–1761), who stands on the left in front of a table where silver vessels are displayed, conspicuously turning his face towards the viewer. The abbot of Canillac was the French chargé d'affaires in Rome from 1742 to 1745 and again from 1748 to 1749. He was one of the artist's principal supporters and commissioned from him, in 1759, two famous versions of his *Galerie de la Rome antique* and his *Galerie de la Rome moderne* (Paris, Musée du Louvre; inv. R.F. 1944-21 and 22).

On his left, in a frock coat embroidered in blue and gold, stands Etienne-François de Stainville, future Duc de Choiseul (1719–1785). Appointed French ambassador to the Holy See in 1753, he remained in the Eternal City until 1757, when he was transferred to Vienna.

Choiseul, once more accompanied by Canillac, would be the subject of another of the artist's most ambitious paintings, probably executed around the same time as this one, between 1754 and 1757: *The departure of the Duc de Choiseul from St Peter's Square* (Berlin, Gemäldegalerie; inv. Nr. 80.2; ill. 3).

A preparatory sketch for our painting (oil on canvas; 120.5 x 171 cm) was sold in Paris in 2011 (Artcurial sale, Paris, 8 November 2011, lot 18; ill. 1). The preparation mainly concerns the centre and lower left parts of the work. While the scene is easily recognizable, the final composition would be transformed by modifications to the placing of the ceremony's participants. Canillac does not appear in the sketch: a cardinal has temporarily taken his place, perhaps Cardinal Silvio Valenti Gonzaga. As for Choiseul, he sports a longer wig in the sketch, as well as, apparently, the blue ribbon of the Order of the Holy Spirit (which he was awarded on 2 February 1757). Strangely, this no longer appears in the final composition.

Panini seems to have taken a particular interest in certain aspects of Roman Catholic liturgy, as evidenced not only by this work, but also by a series of drawings illustrating the steps involved in the ordination of a bishop (ill. 4 and 5). Although these drawings do not appear to be directly preparatory to the painting, Panini probably used them in the design of his composition, demonstrating his desire for precision in the depiction of this magisterial scene.



Ill. 4 and 5 Giovanni Paolo Panini, Two drawings illustrating the ordination of a bishop





Détail

23

**PAIRE DE RELIEFS FINEMENT SCULPTÉS
DE SCÈNES DE CHASSE, ÉMILIE-ROMAGNE,
BOLOGNE, FIN XVIIIE /DÉBUT XVIIIIE SIÈCLE**

**A PAIR OF ITALIAN MICRO CARVED RELIEFS
IN CARVED GATTICE WOOD AND GILTWOOD
FRAMES, BOLOGNA, LATE 17TH/EARLY 18TH
CENTURY**

les médaillons centraux finement sculptés de
scènes de chasse, encadrés de fleurs et de
feuillages
le premier médaillon avec un cavalier chassant
avec un chien dans un paysage de campagne ;
le second avec un cavalier chassant un cerf, un
chien attaquant un bovin, un fleuve et un village
en arrière-plan
dans des cadres sculptés en bois doré et
couronnés d'un aigle aux ailes déployées, les
côtés avec des chérubins tenant des bannières;
au-dessus un masque féminin au milieu de
trophées militaires

each central medallion with finely carved hunting
scenes, amongst flowers and dense foliage,
the first medallion with a rider hunting with a dog
in a country landscape; the second with a rider
hunting a stag, a dog attacking a bull, with a river
and a village in the background, each within a
carved giltwood frame surmounted by a spread
eagle, the sides with cherubs holding banners,
above a female mask amongst military trophies
94 x 79 cm ; 37 x 31 in.
(2)

€ 250,000-400,000

This pair of micro-carved reliefs is an
extraordinary virtuosic example of the pinnacle
of Italian sculpture and the production of
astonishing works of art of high acclaim. This
is one of the rare instances where the use
of contrast, juxtaposition and the finest
characteristics of various sculptural techniques
are displayed and presented within their
original sculptured Baroque frames.





Vittorio Maria Bigari, Vittorio Maria Bigari (1692 Bologna - 1776 Bologna), Dessin pour un heurtoir, Venise, Fondation Cini, inv. no. FMV 3 75 1

The micro-carving in this pair of reliefs exemplifies an extremely precise and intricate virtuosic technique that involves meticulous work in a small and defined area. This process requires an extraordinary level of skill and attention to detail, creating a sense of marvel and appreciation for the work of art. Each carved oval scene at the centre of this composition displays a sophisticated quality of the micro-carving technique used to create pieces to evoke wonder, surprise and astonishment from the viewer, all of which are crucial ingredients of the most important Wunderkammer collection. It is therefore not by chance that the Wunderkammer Collection of Carlo III Farnese King of Naples (1716 - 1788) included five examples of micro-carved sculpture, which today are exhibited in the Capodimonte Museum in Naples and which are in every aspect very close to the present pair.

The present pair relate to the activity of the sculptor and carver, Antonio Bonini, active in Bologna from the end of the 17th century to 1710. Three micro-carvings attributed to Bonini were included and officially listed in the Collection of the Pinacoteca Nazionale di Bologna and described in the inventory of the Collection in 1795-1796.

Similarities are evident with the micro-carvings already cited in the Collection of Carlo III Farnese. These compositions are also carved in *gattice* wood and framed with rich mouldings decorated with scrolled acanthus leaves, branches, flowers, with similar compositions to the reliefs published by Enrico Colle in *Microintagli*, Milano, 2001, fig. I, p. 36 and fig IV, p. 42.

The art of micro-carving is documented in the very early phase of this artistic development in Emilia. Giorgio Vasari described the *virtuoso* ability of Properzia de' Rossi (1490 - 1530), who specialised in the micro-carving of unusual material such as the pip of the peach and cherry, see E. Colle, *op. cit.*, p. 8, fig. 1. In Italy, at the time, the technique of micro-carving was particularly appreciated by the Grand Duke of Tuscany as well as by Francesco II D'Este, Duke of Modena (1660 - 1694). The Duke of Modena was gifted a carved panel by King James VI and II (1633 - 1701) of England, Scotland and Ireland which the King had commissioned from the Anglo-Dutch sculptor, Grinling Gibbons (1648 - 1721) in 1685. The Duke of Modena was the brother of King James' second wife, Maria Beatrice D'Este (1658 - 1718) and this panel is now in the Gallerie Estense in Modena (E. Colle, *op. cit.*, pg. 14 fig 8).



Micro-sculpture similaire d'un aigle aux ailes déployées (avec l'aimable autorisation de Walter Padovani)

The present micro-carved relief panels are framed by a carved giltwood frame boasting military trophies and playful marching putti and these are examples of some of the best and most flamboyant expressions of Baroque sculpture, where the naturalistic quality is rooted in the creation of the Baroque style by Bernini (1598 - 1680) in Rome and which influenced Filippo Parodi (1630 - 1702) in Genoa, Giovanni Battista Foggini (1652 - 1725) in Florence and Andrea Brustolon (1662 - 1732) in Venice. This is thus one of the rare cases where the micro-carvings are still within their original sculptural Baroque frames. Indeed, by the early 18th century, it became more common for such micro-carvings to be adorned by complex architectural frames aligned with the artistic style and dynamic spirit of the period.

The present works have been published by Alvar González-Palacios in *Mobile in Liguria* Genova, 1996, fig. 144, suggesting that the eagle may be a symbolic heraldic reference of the Doria family.

The decorative elements used in these giltwood reliefs show a very close relationship with

decorative motives used in Bologna in the late 17th and early 18th century, as for the example:

The spread eagle wings that appear in the micro-carving at the top of the subject of a Hunter in a Landscape (E. Colle, *op. cit.*, p. 44, fig. V);

The monumental sculpture of a carved giltwood eagle supporting the bust of the general marsigli by Ottavio and Nicola Toselli, 1766, in the Accademia delle Scienze, Bologna;

At the centre of a project in the drawing of a handle in Fondazione Giorgio Cini (*L'arte del Settecento Italiano, l'arredo sacro e profano*, exh. cat., p. 113, fig. 58, no. 211);

Crowning the frame of the 17th century mirror, Modena, (G. Manni, *Mobili in Emilia*, p. 242, fig.144).

Similar female faces of those shown in the apron of our pieces can be seen in the crowning element decorating the gilt-bronze gate designed by Alfonso Torreggiani (1682 – 1764) and made by Francesco Tibaldi 1743-1750 for the second chapel on the left, in the Basilica of San Petronio in Bologna (*L'arredo sacro e profano*, *op. cit.*, fig. 125).

**PAIRE DE FAUTEUILS EN BOIS DORÉ, GÈNES,
FIN DU XVIII^E SIÈCLE**

**A PAIR OF ITALIAN CARVED GILTWOOD
ARMCHAIRS, GENOA, LATE 18TH CENTURY**

le dossier orné d'une frise de feuilles de chêne stylisées, les accotoirs sculptés de larges feuilles d'acanthé, la ceinture avec des postes fleuries, garniture de soie verte

the back carved with a stylized oak leaf garland, the armrests sculpted with large acanthus leaves, the frieze with foliate guilloche, on carved foliate and fluted legs, with green silk upholstery (2)

Height. 39 1/4 in, width. 26 in, depth. 27 1/2 in ;
Haut. 100 cm, larg. 66 cm, prof. 70 cm

PROVENANCE

Collection du duc Gian Nicolo de Ferrari, Gênes.

BIBLIOGRAPHIE

G. Morazzoni, *Il mobile genovese*, Edizioni Alfieri, 1949, p. 114, cat.n. 288.

G. Wannnes, *Mobili d'Italia*, 1984, p. 185.

€ 20,000-30,000

The highly unusual split armrest of these armchairs makes them all but unique in design and a remarkable example of Genovese Neoclassicism.





Photographie d'un fauteuil de la même série illustrée dans G. Morazzoni, *Il mobile Genovese*, Milan, 1949

The most unusual feature of this chair's design, which is otherwise a typical embodiment of the cool and refined Neoclassicism of the late eighteenth century, is the bifurcating armrest. While the downwardly-sloped armrest is a common sight in French and Italian armchairs in this style, not only for its grace but also assumedly for its ergonomics, there are very few documented examples that have the armrest divide in two and also include a lower 'branch'. The rare split armrest feature can also

be spotted on an armchair by Bonzanigo in the Royal Palace of Turin, where it curiously replaces the vertical support entirely – E. Colle links this to the ever-widening hems of skirts across European fashions as the eighteenth century progressed, leading the supports of armrests to move ever further backwards for the sake of comfort (E. Colle, *Il Mobile Neoclassico in Italia*, 2005, p. 454). Another armchair of this model sold at Christie's London, 16 November 2021, lot 576





DETAIL LOT 25

**CONSOLE EN BOIS LAQUÉ BLANC RECHAMPI
OR ET LAQUÉ, ATELIERS ROYAUX DE TURIN,
DEUXIÈME QUART DU XVIIIÈ SIÈCLE**

**AN ITALIAN CARVED GILTWOOD AND PAINTED
POLYCHROME JAPANNED CENTRE TABLE,
ROYAL WORKSHOPS OF TURIN, SECOND
QUARTER 18TH CENTURY**

la ceinture richement sculptée d'enroulements et entrelacs ajourés centrés d'un masque, reposant sur des pieds fuselés, l'entretoise en enroulement ; le plateau laqué jaune, peint d'un paysage lacustre chinoisant et d'un personnage dans un palanquin, la bordure naturaliste à décor de fleurs et insectes

the richly carved frieze with openwork scrolls and interlacing centred on a mask, resting on tapered legs, with a scrolled stretcher; the yellow lacquered top, painted with a Chinese lakescape and a figure in a palanquin, with a naturalistic border decorated with flowers and insects
Height. 33 ¾ in, width. 62 ¾ in, depth. 30 1/2 in;
Haut. 85,5 cm, larg. 159,5 cm, prof. 77,5 cm

PROVENANCE

Palais d'une famille noble milanaise ;
Galerie Steinitz, Paris.

€ 150,000-250,000

This console table is a Piedmontese masterpiece of sculpture and remarkable craftsmanship, featuring an exceptional painted top adorned with chinoiserie decoration and a luxurious base designed in the Louis XIV style. It not only reflects Piedmont's fascination with the Far East but also highlights the artistic influence of the Versailles Court in the early 18th century.

Under the successive reigns of Victor Amédée II (1675-1730) and Charles Emmanuel III of Savoy (1730-1773), the very prosperous political stability enjoyed by the Kingdom of Sardinia - which originally included Savoy, Piedmont and Nice - allowed the emergence of a veritable Court art to represent and celebrate the magnificence of the State. It also led to the development of highly skilled crafts capable of imagining and creating works of remarkable quality and distinctive identity. In addition, the geographical vicinity of Piedmont to France, Liguria, Lombardy and Venice deeply influenced the local decorative arts and promoted the employment of an enormous variety of models and techniques.

This console table, in a remarkable preserved condition, is identical to another console, painted in black and now in a private collection (illustrated in Enrico Colle, *Il Mobile Rococo in Italia*, Milan, 2000, p.451). They were clearly made in the same Royal workshop in the second quarter of the 18th century. Their design evokes the engraving of Pierre Le Pautre (see *Livre de Tables qui sont dans les appartements du Roy, sur lesquels sont posés les bijoux du Cabinet des Médailles*, published circa 1700) and suggest the emergence of a precocious Rococo style through their particularly rich and elaborate carved decoration, attesting to the impact on Piedmontese craftsmen of the work of the architect Filippo Juvarra (1678-1736) in the years 1730-35.



Console presque identique dans une collection privée



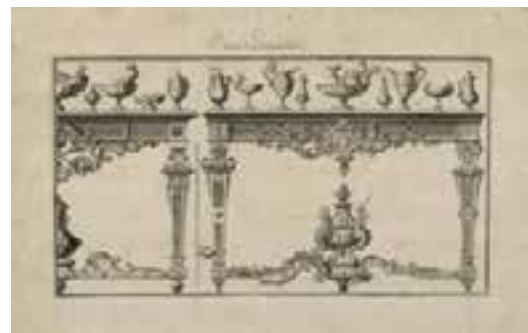
Very comparable console tables, equally influenced by Le Pautre and yet quintessentially Piedmontese are in Turin's Palazzo Reale (see Enrico Colle, *Il Mobile Barocco in Italia*, Milan, 2000, pp.426-427). They all have distinctive tapered legs surmounted by scrolls, volutes, or acanthus clasps joined by a stretcher with a vase or figural finial on top, below a frieze richly decorated with a mask or cartouche in the centre and intertwined foliate scrolls and plain lines on either side.

The imported taste for the chinoiserie and exotic found a particular resonance in Piedmont. No fewer than twenty-seven documented interiors 'alla China' survive in the former royal palaces in and around Turin, created using either wallpaper or silk panels imported directly from China or by painting and lacquering Chinoiserie scenes onto boiseries, ceilings, and furniture. Of particular relevance are the extraordinary Chinoiserie rooms created by Juvarra for the Palazzo Reale and Villa della Regina in Turin, where the intricate carving of the mouldings and the high quality of the gilding is directly echoed in the decoration of this console.

One of the leading exponents of Chinese interiors in Turin during the mid 1700's, was the ornamentalist Pietro Massa, who specialised in chinoiserie lacca decoration and his most celebrated surviving work is the painted

decoration of exotic flowers, birds and Chinese figures on the walls and ceilings of the four *gabinetti* alla China at each corner of the Villa della Regina in Turin, executed between 1732 and 1735. In fact, decorations by Pietro Massa related to the present top are in Villa della Regina's cabinets named "verso mezza notte, e Ponente alla China", "verso mezzo giorno, e Ponente all China" and "verso mezzo giorno, e Ponente". From the furnishings of 'gabinetto verso mezzo giorno, e Ponente', a cabinet-on-stand still remains in place, painted in polychrome on a yellow background as the present top (see Lucia Caterina and Cristina Mossetti, *Villa della Regina. Il riflesso dell'Oriente nel Piemonte del Settecento*, Turin, 2005, fig. CXIX-CXX). Evidently, all the craftsmen under Juvarra's directions, whether the Piedmontese sculptors like Alessandro Omma and Carlo Bogetto, or decorative painters such as Massa worked hard to ensure that the interior decoration of these royal residences were as homogenous as possible. It is therefore highly likely that our console was commissioned for one of the royal palaces mentioned above.

A pair of Piedmontese tables dating from the same period as ours and kept at the Palazzina di Caccia in Stupinigi, although of a different design, bears many similarities to our model (one illustrated in Enrico Colle, *Il Mobile Rococo in Italia*, Milan, 2000, p.450).



Pierre Lepautre, Livre de tables qui sont dans les appartements du roi sur lesquelles sont posées les bijoux du cabinet des médailles 1684-1716, château de Versailles



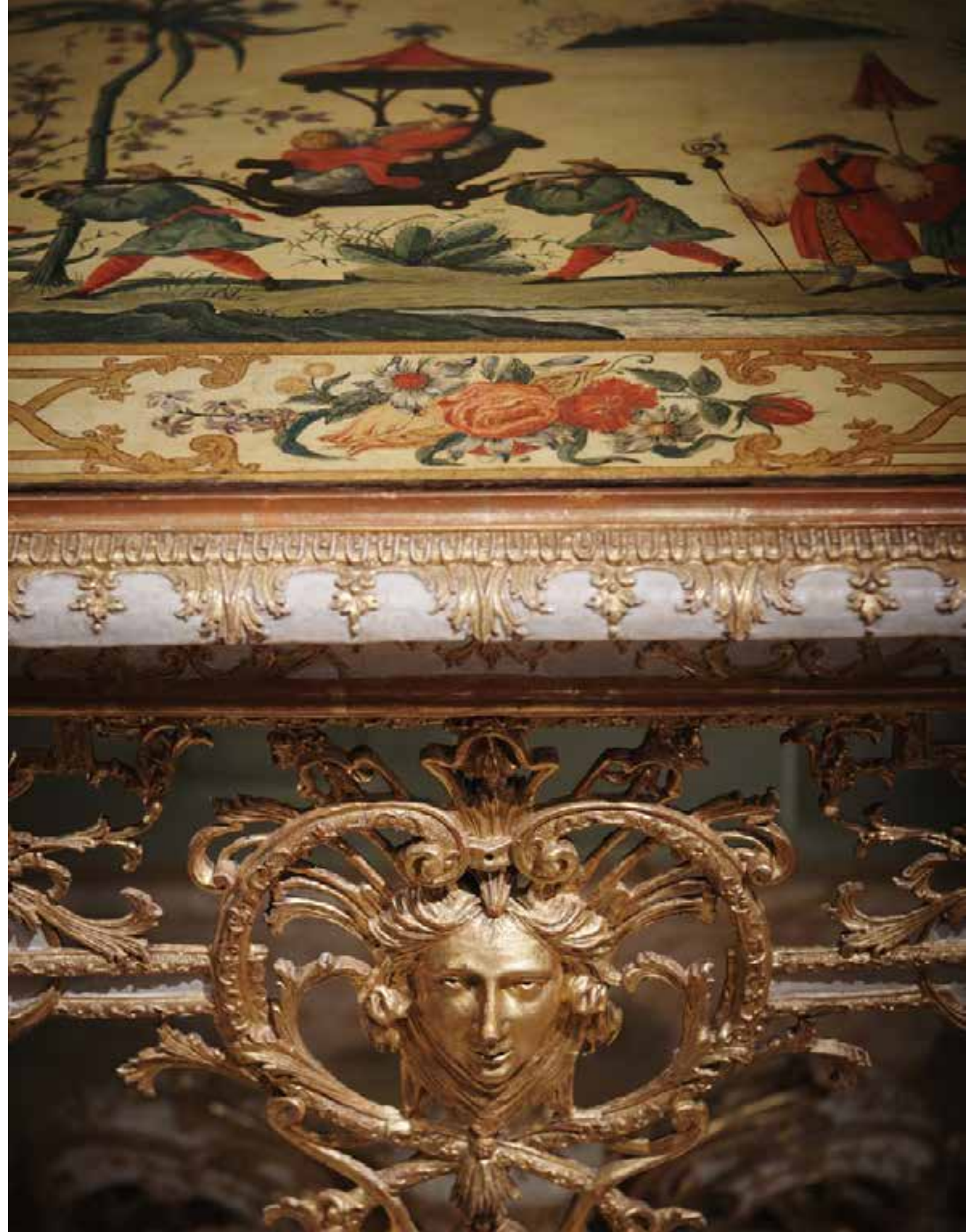
La console in situ dans un palais milanais



Console d'une paire au pavillon de chasse au palais de Stupinigi, Turin



Cabinet verso mezza notte e Ponente alla China, à la Villa della Regina, Turin



LA PRINCESSE ET LES CIRCASSIENS, HUILE SUR PANNEAU, INCRUSTATION DE NACRE ET DE MÉTAL, PARIS, XVIII^E SIÈCLE

'THE PRINCESS AND THE CIRCASSIANS': OIL ON PANEL WITH MOTHER-OF-PEARL AND METAL INLAY, PARIS, 18TH CENTURY

huile sur panneau, incrustation de nacre et de métal, au dos étiquettes de transport, une inscrite « Femme sous un palanquin » et une étiquette « 73 », sur fond bleu nuit à rehauts d'or

with a shipping label to the reverse, one inscribed 'Femme sous un palanquin' and the other '73', on a midnight-blue background with gold detail
Without the frame: 24 4/3 x 20 3/4 in ; with the frame: 29 3/4 x 26 in ; Sans le cadre: 63 x 53 cm ; avec le cadre: 75,5 x 66 cm

This painting, a true rarity of its kind, is an extremely refined and sophisticated object, primarily because of the technical processes used to create it. Starting from the lower part, small fragments of mother-of-pearl are incorporated into the paint, creating an effect of iridescent brilliance and luminosity. In addition, the painter applied the color to the entire painted surface in successive layers, using an amalgam of pigments mixed with gold and silver dust, giving the composition an unusual luminosity and airiness that contrasts deliberately with the blackness of the blue-night hue of the background. The servants' swords, the shell-shaped cartouche, the structure of the palanquin and many other details are inlaid with mother-of-pearl decorated with tiny "engraving" decorations, while the ogives at the base of the obelisk are made of gilded metal inclusions: The inclusion of these rare and precious materials undeniably helps to refine the object and make it a work of refined gold smithery, even more than a work of extraordinary pictorial quality.

PROVENANCE

Collection privée parisienne depuis le XIX^e siècle ;
Vente Sotheby's, Londres, *Treasures*, 6 juillet 2016, lot 29.

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A. Foray-Carlier et M. Kopplin, *Les secrets de la laque française : Le vernis Martin*, Paris, 2014.
M. Kopplin, *European Lacquer: Selected Works*, Londres, 2010.
R. Causa, *Il presepe cortese*, dans "Civiltà del Settecento a Napoli 1734-1799", II, 1980, pp. 291-299.
R. De Simone, *Il presepe popolare napoletano*, 1998.

• € 20,000-30,000



The subject of the painting is in keeping with the typical eighteenth-century taste for exotic representations, inspired by an imagined rather than actually known Orient, made up of enchanting atmospheres and scenarios populated by emperors, dignitaries and servants, dressed in opulent multicolored robes and posing with an accentuated, almost caricature-like gestural expressiveness.

A PRODUCTION BETWEEN NAPLES AND PARIS

Given the technical devices, the use of rare organic materials, the type of wood used for the support (walnut), the variation in style and, the particular subject of the representation, the work could be traced back to Italy, and in particular Naples. In fact, in the first half of the 18th century, the Neapolitan city, along with Venice, prided itself on the primacy of diplomatic and economic-commercial relations with the Ottoman Empire and, further east, with the Empire of the Rising Sun. In the political sphere, we need only recall the stipulation of the Treaty of Constantinople between the Kingdom of Naples and the Ottoman Empire (1741) and the arrival in Naples of El Haji Hussein Effendi and Mustafa Bey, the Sultan's ambassadors extraordinary. The magnificence of the robes, the armament of the horses, the extravagant gifts from the Sultan to the King, including an elephant, giraffes and monkeys; the festivities, processions and parades organized in the city, offered the Neapolitan population a kaleidoscopic image of an oriental world that, until then, had only been vaguely idealized. Naples played a leading role in spreading the new fashion for 'Turqueries and chinoiseries', which invaded furniture, objects and paintings and contaminated all the cultural expressions of the time, starting with theatre. In this respect, it is possible that the physiognomies of the Oriental characters in the painting were borrowed from the theatrical representations in vogue in Naples in the second half of the eighteenth century, inspired by Oriental dances. The Neapolitan origin of the object can also be advanced in terms of the subject represented, which is said to take the form of a particular variation of the 'Georgiana', an episode of oriental origin that contaminated Neapolitan nativity scenes during the 18th century: Circassian slaves (characterized by their corpulence, shaven heads and long moustaches) from the Caucasian regions, depicted as black or white depending on the interpretation, follow diaphanous princesses with delicate, feminine features, dressed in sumptuous gowns.

But there is another technical interpretation of this object, according to Mr. Sybe Wartena, senior curator of the furniture department at the Bayerisches Nationalmuseum in Munich. Gilding applied in a structured, marbled manner, either with shell gold or with gold leaf flakes, finds parallels in the French tradition of Vernis Martin. The application of mother-of-pearl inlays and fretworked fine metal motifs is common in Vernis Martin, but less so in imitations of Far Eastern lacquers beyond France. The use of metal inlays is unusual in all lacquer traditions, but at least one comparable object can be traced in the Parisian world using Vernis Martin: a solid mother-of-pearl snuffbox, inlaid with an ornamental frame of lozenges with interlaced flowers, dated 1747 (see M. Kopplin, *European Lacquer: Selected Works*, London, 2010, p. 180).

Finally, the panel features a rather unique technical element: the application of ground mother-of-pearl scattered over the landscape floor. This is reminiscent of the metal powder of various sizes used in aventurine lacquer, very common in Vernis Martin. There is an interesting coincidence between the theme and one of the main areas of activity of the Vernis Martin workshops: the decoration of carriages and sedan chairs. The representation could allude to the field linked to this luxurious technique.

The composition is close to the decors designed by French painters such as François Boucher and Jean-Baptiste Pillement, who fused the elegant, carefree world of the rococo with the mysterious world of the Far East, and which were widely disseminated throughout Europe. Their work, moreover, involved freeing the repertoire of motifs from the tradition of Far Eastern models and turning towards a purely French lacquer style, mainly through the creation of pastoral, mythological and gallant scenes. Two purely technical features of the panel point to a Parisian origin: the labels on the back. One oval label, probably dating from the second half of the 19th century and reading 'Emballeur Pape 5, Rue de la Terrasse, Paris', proves that it was in Paris at the time, while the other, square, hand-cut and damaged label reads in handwriting: 'Panneau Femme dans un Palanquin' and numbers (inventory or room). The handwriting could well be from the 18th century and the paper is very worn.



**PAIRE DE SEAUX À BOUTEILLE EN
PORCELAINE DE SAINT-CLOUD D'ÉPOQUE
LOUIS XV, VERS 1720-1730**

**A PAIR OF LOUIS XV SAINT-CLOUD
PORCELAIN BOTTLE COOLERS (SEAUX À
BOUTEILLE), CIRCA 1720-1730**

chacun peint en bleu, vert, rouge-fer et marron, rehaussé d'or, un côté avec personnages chinoisant portant des éventails ou des fleurs, assis ou debout devant une table avec un vase fleuri sur une terrasse avec une clôture, sur l'autre côté des oiseaux perchés au-dessus de haies, derrière une bordure de fleurs et feuillages, les anses en dauphin, la base et le col ornés de godrons

each painted in blue, green, yellow, iron-red and brown, heightened in gilding, on one side with four chinoiserie figures holding fans or flowers, seated or standing by a table with a vase of flowers within a fenced terrace, and to the other with elaborate birds perched in branches above banded hedges, beneath a border of flowers and leaves, each handle modelled as an open-mouthed dolphin, the foot and upper rim moulded with gadroons

(2)
Height 7 in, width. 11 in ; Haut. 18,4 cm, larg. 28 cm

PROVENANCE

Collection Jules Desurmont (1863-1919) ;
Brian Haughton Gallery, Londres;
Christie's Londres, *The Exceptional sale*, 7 juillet
2022, lot 33.

EXPOSITION

Exposition de la Porcelaine Française de 1672 à 1914,
Musée du Louvre, Pavillon de Marsan, 1929, n°95.

BIBLIOGRAPHIE

Cat exp. *La Porcelaine Française de 1673 à 1914: La Porcelaine contemporaine de Limoges*, Pavillon de Marsan, Palais du Louvre, Paris, 1929, p. 9, no. 95 et pl. III.
P. Alfassa et J. Guérin, *Porcelaine française du XVIIe au milieu du XIXe siècle*, Paris, 1931, p. 38 et illustrée pl. 11, fig. A.

€ 80,000-120,000

This pair of Saint-Cloud bottle coolers are extremely rare and exemplify the Saint-Cloud factory's original approach to design in combining a European form with a unique interpretation of different East Asian sources for the surface decoration, here heightened in rarely used luxurious gilding.

"On the third of September, Madame la Duchesse de Bourgogne ... stopped her carriage at the door of the house where the messieurs Chicannaux had established a few years ago a fine porcelain factory, which, without doubt, has no equal in all of Europe"

Mercure de France, December 1700¹



Couverture d' l'exposition La Porcelaine Française de 1673 à 1914 : La Porcelaine contemporaine de Limoges, organisée au Pavillon de Marsan, Palais du Louvre de 1929



Reproduction des seaux à bouteille de Saint-Cloud (dans le catalogue d'exposition)





Un d'une paire de plats Kangxi, vente Sotheby's Amsterdam, 18 mai 2004, lot 134



Jarre carrée avec oiseaux et fleurs, Japon, fin du XVIIIe siècle, The Cleveland Museum of Art, Severance and Greta Millikin Collection 1964.277

This was the Saint-Cloud factory, at the time of the duchesse de Bourgogne's visit, the only factory in Europe to be successfully producing porcelain. The factory was established outside Paris in 1666 by the Révérend family, Claude, a successful salt merchant and importer of faience from Holland, and his brother François, who had developed an interest in ceramics production after living in Rouen from 1648 to 1653. Crucially, the Révérend family was accorded a royal privilege in 1664 to 'produce faience and to imitate porcelain in the manner of the Indies'² and indeed, initially their aim appears to have been to copy the blue and white faience wares made at Rouen and Nevers, and at Delft in Holland, in turn imitating the highly-prized Chinese porcelain wares that were being imported by the Dutch East India Company (*Vereenigde Oost-Indische Compagnie* or V.O.C.).

In the early 1670s, costly and laborious experiments were begun by the factory's director, Pierre Chicaneau, a talented ceramicist, whose ambitious aim was to create a soft-paste glassy porcelain to rival that of the hard-paste wares imported from the Far East. Chicaneau died in 1677, before his dream could be realised and the same year, his widow, Barbe Coudray, married Henri-Charles Trou, a *faïencier* from Nevers. Together, in 1683, the couple purchased the faience factory from the Révérend family and established a new company with three of Chicaneau's children, the goal being to commercially develop the production of porcelain begun by Chicaneau père, while also continuing the production of faience. By 1693, the Chicaneau heirs had achieved their aim and Saint-Cloud became the first factory in Europe to master the production of porcelain and then to begin to offer it successfully for sale on a commercial scale.

As the first truly viable producer of porcelain in Europe, until Meissen succeeded in creating hard-paste porcelain in 1710, the factory attracted the support of the Régent, Philippe II, duc d'Orléans (1674-1723), who as an avid porcelain collector may have been attracted by the prestige and commercial and collecting opportunities that a close association with the first French porcelain factory might bring to him. The exact nature of the relationship between the factory and the Régent is not known, but the connection may have been made via Barbe Coudray's second husband, Henri-Charles Trou, who was "*Huissier de l'antichambre du duc d'Orléans*".³ Thus, on 16 May 1702 "*Lettres patentes*" were granted to the Chicaneau family who sought to protect their flourishing enterprise.⁴

This exceptional pair of bottle coolers was made in the 1720s, when the factory had perfected production in soft-paste and developed a range of new bright enamel colours for decoration. The pair is distinguished by decoration inspired by both Japanese and Chinese porcelain and rich gilding, rarely used at this period. Furthermore, they are of a very rare shape and exemplify the Saint-Cloud factory's original design approach that consisted in combining an interpretation of various East Asian sources for the surface decoration with a European form.

It is thought that enamel colours came into use at the Saint-Cloud factory in the early 1720s, which up until then had solely used a deep cobalt underglaze-blue, mostly for Berainesque type ornament. The colour scheme of blue, iron-red, a bright emerald-green, yellow and manganese-brown, saw the factory develop a new style of decoration, using the limited palette to brilliant effect. The artists at Saint-Cloud almost always turned to Japanese and Chinese



Nicolas Lancret, le déjeuner de jambon, vers 1735, Museum of Fine Arts, Boston, détail

art for inspiration, sometimes borrowing motifs directly from imported porcelains or lacquer work, but more often devising their own scenes and patterns, incorporating borrowed motifs to evoke a Far Eastern culture, seen through European eyes. However, unusually in the case of this pair of coolers, two direct sources for the scenes can be identified, resulting in a unique decorative synthesis of both Japanese Kakiemon-inspired bird motifs and Chinese-inspired figural scenes. The group of four figures, three holding fans by an elaborate fence enclosing a table with a vase of flowers on it, appears to be derived directly from a scene found on Chinese export porcelain Qing dynasty octagonal dishes from the Kangxi reign (1662-1722).⁵ Transferred to our coolers, only the background landscape elements are omitted. The elaborate scenes of pairs of long-tailed birds perched in branches are taken from Japanese Kakiemon porcelain and can be seen on one side of a pair of bottles and covers, circa 1670-

90, formerly in the collection of Louis Henri de Bourbon, prince de Condé at Chantilly and now in the Musée de Louvre, Paris (accession no. OA 5491),⁶ here adapted slightly to fit to the squatter shape of the coolers.

The questions that remain are where and how the painters at the factory accessed the Japanese and Chinese objects that were to provide such a source of inspiration. It is possible that they were able to view the collection of the duc d'Orléans in the palace at Saint-Cloud, or more likely, that they were able to study pieces that made up part of the stock of the factory shop, whose owners, the Chicaneau and Trou families, also sold imported porcelain from the Far East in their capacity as "*marchands-faïenciers*". In fact, in 1717 '3,469 pieces of porcelain from Japan, China, the Indies, and Saint-Cloud' were listed on the shelves at the Saint-Cloud shop on the rue Coquillière in the Saint-Honoré district in Paris.⁷

While the colour scheme employed for this Asian-inspired decoration appears to be, as Rondot has noted, 'a compromise between the colors of *famille verte* and kakiemon porcelain', the Saint-Cloud factory artists have introduced an original element to the decoration, using gilding to add outlines (replacing the traditional outlining in red or black on Asian porcelains) and skillfully highlighting details with astonishing success.⁸ The application of gilding at the final stage of firing was expensive and only rarely used on pieces in the factory's repertoire, suggesting that these coolers, of original and luxurious appearance, were intended to grace the dining table of the noblest of recipients.

The shape of these coolers is influenced by European silver, seen in the gadrooning around the foot and rim, and in the handles, which are modelled as stylised open-mouthed dolphins, and could possibly be derived from Baroque silver or from 17th century earthenware vessels. The wide-bodied form was designed to accommodate the wine bottles that were used in the 18th century, which were of squat bulbous shape with narrow necks, unlike the more slender bottles used today.⁹ Bottles of this type can be seen in the painting by Nicolas Lancret (1690-1743), *Le Déjeuner de jambon* from circa 1735¹⁰, which also features on the table two white porcelain wine bottle coolers, probably made at Saint-Cloud, and of closely related form to the present pair.

Saint-Cloud *seaux*, both for bottles and glasses, were sold in both pairs and larger sets, though it is not known how many coolers would have made up a typical set. They were usually white with relief decoration of stylised flowers and plants or with underglaze-blue decoration, and would have been placed on the dining table, so that guests could help themselves, as part of the more informal dining style that became fashionable in France in the early 18th century. It is interesting to note that the inventory taken after the death of Madame de Pompadour (1721-64), in 1764, records that she owned a large number of Saint-Cloud coolers including: '28 wine bottle coolers, white with relief decoration, 2 cracked; 2 single liqueur bottle coolers, 1 cracked; 42 individual glass coolers, 1 cracked', at the château de Compiègne¹¹ and a further twenty-six bottle coolers and thirty-two glass coolers, listed at the château de Fontainebleau.¹²

Our pair of bottle coolers appear to be extremely rare, with very few examples of the same form and with this decoration known; these include two in the Musée national de Céramique de Sèvres (MNC 5749 1 & 2), a single example sold at Drouot Montaigne, Paris, 15 November 1991, lot 99 and another which appeared in the Fitzhenry

sale, Hôtel Drouot, Paris, 13-16 December 1909, lot 209,¹³ each of these of the same form and with very similar decoration to the present lot.

In the early 20th century, this pair of coolers was part of the prestigious collection of Jules Desurmont (1863-1919) and his wife Thérèse Motte (1868-1963). The couple, from a line of textile industrialists from Tourcoing in North of France, developed a shared passion for European ceramics, influenced by their origins in Northern France and funded by the success of Desurmont's hosiery and spinning factory. The resulting important ceramics collection brought together more than five hundred pieces representing many of the major centres and factories, including Delft, Rouen, Moustiers, Marseille, Niderviller, Tournai, Chantilly, and Saint-Cloud. In 1929, they made several loans to the exhibition *La Porcelaine Française de 1673 à 1914: La Porcelaine contemporaine de Limoges*, held at the Pavillon de Marsan, Palais du Louvre, in Paris, including the pair of coolers of this lot, no. 95 in the exhibition and designated to Jules Desurmont in the catalogue.

¹ 'Le trois septembre, madame la duchesse de Bourgogne ... fit arrêter son carrosse à la porte de la maison où messieurs Chicannaux ont établi depuis quelques années une manufacture de porcelaines fines, qui, sans contredit n'a point de semblable dans toute l'Europe.' See Xavier de Chavaganac and Gaston de Grollier, *Histoire des manufactures françaises de porcelaines*, Paris, 1906, p. 13.

² 'fabriquer de la faïence et contrefaire la porcelaine à la façon des Indes'. The privilege of 1664 is published in Albert Jacquemart and Edmond Le Blant, *Histoire artistique, industrielle et commerciale de la Porcelaine*, Paris, 1862, pp. 458-59.

³ See Andreina d'Agliano et al., *Brittle Beauty: Reflections on 18th- century European Porcelain*, London, 2023, p. 22.

⁴ In 1702, Barbe Coudray and her children obtained a royal privilege for porcelain production as the earlier privilege of 1664 applied only, in effect, to faïence. The petition submitted by the Chincaneau heirs indicates that they had 'perfected' the secret of porcelain 'around the year 1693' and credits Chincaneau père with the discovery of the secret of '*la vraie porcelaine*', see Bertrand Rondot (ed.), *Discovering the Secrets of Soft-Paste Porcelain at the Saint-Cloud Manufactory ca. 1690-1766*, New Haven and London, 1999, p. 32, note 7 for details of the petition and pp. 17-34 for an in depth history of the Saint-Cloud factory.

⁵ For a Chinese *famille verte* dish with this pattern see, David Howard and John Ayers, *China for the West*, London and New York, 1978, p. 114, no. 88.

⁶ See Rondot (ed.), *op. cit.*, p. 29, fig. 1-14 for an illustration of the pair of ormolu-mounted Japanese vases with Kakiemon decoration in the Musée de Louvre, Paris.

⁷ *Ibid.* p. 28 and p. 34, note 61.

⁸ *Ibid.*, pp. 284-285, for a discussion of this type of decoration on Saint-Cloud porcelain and p. 205, no. 134 for an illustration of a pair with the same decoration in the Musée national de Céramique, Sèvres, accession no. MNC 5749 (1 and 2).

⁹ D'Agliano et al., *op. cit.*, p. 36.

¹⁰ Now in the the Museum of Fine Arts, Boston, accession no. 65.2649.

¹¹ See the inventory on her death in 1764, transcribed by Jean Cordey, *Inventaire des biens de Madame de Pompadour*, Paris, 1939, p. 131, nos. 1714-17.

¹² *Ibid.*, p. 134, nos. 1758-59.

¹³ Both the 1991 and 1909 catalogues each illustrate only one side of the cooler (each showing the opposing scene) and it is possible they are, in fact, the same object.



Autre vue du lot

**PAIRE D'APPLIQUES EN BOIS DORÉ, GÊNES,
VERS 1750**

**A PAIR OF ITALIAN CARVED GILTWOOD
APPLIQUES, GENOA, CIRCA 1750**

à riche décor de feuillages, fleurs et chimères, à
fond de miroir ; (*le bras de lumière manquant*)

the mirror plates richly decorated with carved
flowers, foliage and chimera; (*the candle arm*
missing)

(2)

Height. 59 ¾ in, width. 27 ½ in ;
Haut. 152 cm, larg. 70 cm

PROVENANCE

Palais Carrega Cataldi, Gênes;
Collection Capozzi, Gênes.

RELATED BIBLIOGRAPHIE

G. Morazzoni, *Il mobile genovese*, Milan, 1949.
L. Canonero, *Barocchetto genovese*, Milan, 1962.
E. Baccheschi, *Mobili Genovesi*, Milan, 1962.
G. Mariacher, *Lampade e lampadari in Italia dal
Quattrocento all'Ottocento*, Milan, 1981.

€ 40,000-60,000



Applique similaire en bois
doré, vers 1750.



Détail de la Galleria Dorata au Palazzo
Carrega Castaldi à Gênes

These magnificent appliques echo the decorative
style of sumptuous Genovese interiors like the
Galleria Dorata of the Palazzo Carrega Cataldi,
and their corner-shaped backs are give them
highly innovative and unusual form..

The bold carving of these appliques has a clearly
Genovese flair, and would have been a bespoke
creation that was designed and commissioned
as part of an integrated decorative scheme for
a sumptuous mid-eighteenth-century *palazzo*
or villa. In these grand interiors, elaborately-
carved mirrors, girandoles and frames
would have harmonised with the wooden
panelling ('boiseries'), carved fixtures, and
even the carving on wooden furniture, creating
an immersive aesthetic experience. One of the
most notable and well-documented examples
of this type of Genovan interior is the splendid
Galleria Dorata of the Palazzo Carrega Cataldi.
The furniture from this room, one of the most
significant Italian Rococo interiors ever created,
have since been dispersed; while several pieces
are in private collections, examples can be seen
in public collections including the Metropolitan
Museum (1991.307a, b) the Toledo Museum of Art
(1978.30 and 1978.31). A pair of settees from the
Galleria Dorata sold at Sotheby's London, 2011,
lot 14 at a record price off £1,721,250.

With fluid, scrolled carving enclosing various
small plates, the mirrored surfaces in this model
appear to be intended to amplify the visual effect
of candlelight rather than to provide a practical
reflection. These appliques originally incorporated
candle arms that are now lost. A popular form
not only in Italy but across Europe, the girandole
was a decorative way to easily amplify the light
of candles through reflection – depending on
the placement of the original arms, it is highly
likely the two right-angled mirror surfaces of this
model would have mutually reflected each other,
creating the striking effect of an infinite series of
glimmering candles.

The unusual right-angled back of these appliques
suggests that they were used in the corners of a
room, an intended purpose that makes it highly
likely that the mirrors were originally created
as a set of four. Generally, furniture for corners
is far less common than pieces conceived with
flat backs, though girandoles for the corner
of a room make practical sense –after all, the
usual placement of chandeliers, wall lights and
candlesticks will have generally made these the
darkest part of any large room.

While similarly-carved Genovese appliques and
girandoles can be seen in A González-Palacios, *Il
Mobile in Liguria*, Genoa, 1996, p.175, fig. 206 and
E. Colle, *Il Mobile Barocco in Italia*, Milan, 2003,
p.274, the function and form of the present pair
make them distinctive and highly rare.





**PAIRE DE CANAPÉS D'ANGLE EN BOIS DORÉ,
TURIN, VERS 1740-1750**

**A PAIR OF ITALIAN LACQUERED AND
GILTWOOD SOFAS-BANQUETTES, TURIN,
VERS 1740-1750**

le dossier de forme chantournée sculpté de godrons, orné au centre d'une coquille, reposant sur six pieds cambrés, garniture de soie céladon

the shaped back carved with gadroons and centred by a shell, on six shaped-legs, with a green silk upholstery

(2)

Height. 52 ¾ in, width. 52 ¼ in, depth. 35 1/2 in ;
Haut. 134 cm, larg. 133 cm, prof. 90 cm

BIBLIOGRAPHIE

R. Antonetto, *Il mobile piemontese nel Settecento*, Turin, 2010, vol. II, pl. 16.

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V. Viale, *Mostra del Barocco piemontese*, Turin, 1963, vol. III, section. "mobili e intagli", pl.193a

R. Antonetto, *Il mobile piemontese nel Settecento*, Vol. II, Turin, 2010, p. 140, fig.8

€ 40,000-60,000



Tabouret au piétement similaire, conservé au palais de Stupinigi

This pair of corner sofa-banquettes offers a brilliant solution to the challenge of transforming the corners of a salon into a dynamic and energetic focal point. They are designed to integrate seamlessly into the décor, enhancing the unity between the walls, ceiling, and furniture. They embody the 18th century vision of total artistic cohesion, transforming any space into a harmonious, cohesive environment.

In this unique, innovative design there are no visible uprights to the central part of the backrest. The upper rail, centered by a large perforated shell is not linked by a giltwood stile to each side of the seat.

An example of a mirror with a cresting with a design very similar to the shape of the back of our sofa is published by Roberto Antonetto, N.15, pp. 184, 185.

While highly decorative, these sofas are also functional seating solutions that add elegance and sophistication to the corner of any room. The combination of form and function makes them both practical and visually stunning.

Giancarlo Ferraris wrote a note emphasizing the uniqueness of these corner sofas, highlighting their rarity both for their angular shape and the highly unusual *cimasa*, which may have been designed to complement a boiserie. In his extensive research, he encountered only one comparable example of a Turinese Baroque corner sofa: the one at the Villa Cavour Museum.

Similar pieces by Bonzanigo were made for the Casa Savoia, as recorded in the family register. Notably, in our sofa, the shell at the center of the backrest is composed of two parts, resembling the shell in the Piffetti console, crafted for the Royal Palace in Turin and now housed at the Museo Civico in Turin. The piercing in the shell's decorative elements are reminiscent of those Piffetti used in the marquetry on the kneelers of the Dukes of Savoy, documented between 1749 and 1751. These designs are also seen in the doorway of the Church of San Filippo di Torino, signed and dated 1749, and in addition to both the Diana desk, attributed to Prinotto and now at the Museum of Furniture in Stupinigi, and a desk, attributed to Ludovico De Rossi, previously exhibited as a Piffetti work at the 1937 Baroque Piemontese Exhibition in Palazzo Carignano, Turin.

The legs of our sofa bear a resemblance to those seen on stools illustrated in the third volume of the *Mostra del Barocco Piemontese* fig. 193a, in the chapter on Furniture and Furnishings. Given these visible similarities and the masterful craftsmanship, it is reasonable to assume that these stools and our sofas were part of a cohesive set.



ATTRIBUÉ À GIOVANNI BATTISTA CROSATO

Venise 1686 - 1758

L'ENLÈVEMENT D'EUROPE ; MÉLÉAGRE ET ATALANTE ; BACCHUS ET ARIANE ; JASON ET MÉDÉE

THE RAPE OF EUROPA; ATALANTA AND MELEAGER; BACCHUS AND ARIADNE; MEDEA AND JASON

Huile sur toile, ensemble de quatre

Oil on canvas, a set of four
(I) 81,3 x 99,2 cm; 32 by 39 in.;
(II) 81,5 x 98,4 cm; 32½ by 38¾ in.;
(III) 81,5 x 98,8 cm; 32½ by 38¾ in.;
(IV) 81,2 x 99,5 cm; 32 by 39½ in.
(4)

Originally from Treviso, Giovanni Battista Crosato trained in Venice and belongs firmly to the generation of painters in the Serenissima who were energized by a fervent desire for renewal – the generation of Amigoni, Ricci, Pellegrini and of course their greatest disciple, Tiepolo.

Though he was an active member of the community of painters in Venice, where in the early 1750s he produced his *magnum opus*, the ballroom ceiling in the Ca'Rezzonico, he was equally active in Piedmont. In 1733, he moved to Turin, from where he worked on several building projects in the region, before returning to the area of his birth and working in both the Veneto and Piedmont.

His style was at first marked by the tenebrism of the previous century but evolved, under the influence of his compatriots, towards a brighter, lighter palette, with sometimes acid tones, giving some of his works a fantastical appearance that is particularly modern.

This series of four paintings, inspired by mythological episodes, was painted by Giovanni Battista Crosato, a 18th century painter trained in Venice, who was also active in the Piedmont region. Although the attribution has been much debated, this set, formerly attributed to Claudio Francesco Beaumont, bears witness to the painter's stylistic evolution, as he moved from a pronounced tenebrism to a lighter, brighter palette.

PROVENANCE

Ernest Ponti (1875-1937), Turin ;
Sa vente après décès, Galerie Moos, Genève,
2 avril 1938, lots 2-5 (comme Claudio Francesco
Beaumont, invendus ou rachetés par la famille du
vendeur) ;
Par descendance à l'arrière-petit-fils d'Ernest
Ponti, Suisse ;
Vente anonyme, Christie's, Londres, 7 juillet
2009, lot 62 (comme Giovanni Battista Crosato) ;
Galerie Agnew's, Londres ;
Où acquis par l'actuel propriétaire, en 2015.

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D. Ton, *Giambattista Crosato. Pittore del rococò europeo*, Fondazione Giorgio Cini, 2012,
p. 395-396, n° R18, fig. 433-436.

€ 120,000-180,000

Three of these four paintings may be compared with compositions painted by Crosato for the panelling of the Palazzo Carignano: *The Rape of Europa, Atalanta and Meleager* and *Medea and Jason* (now in the Museo Civico di Palazzo Madama in Turin, along with four further panels from the series), while the fourth, *Bacchus and Ariane*, is comparable to a separate composition on panel, also in the Palazzo Carignano.

Additionally, *The Rape of Europa* in the present series is also linked to a work featuring the same subject in the Wadsworth Atheneum, Hartford (see R. Palluchini, *La Pittura nel Veneto - Il Settecento*, vol. I, Milan, 1995, p. 137, fig. 199).

Formerly attributed to Claudio Francesco Beaumont, this series of paintings has recently been recognized as the work of Giovanni Battista Crosato, an attribution confirmed by Professors Ugo Ruggeri and Sergio Marinelli on the basis of photographs, at the time of an earlier sale of the paintings in 2009.

Denis Ton, in his monograph on Crosato, has questioned this opinion; he believes that the paintings are certainly the work of a Piedmontese artist of the eighteenth century, close to Vittorio Amedeo Rapous, but inspired by the works Crosato painted for the Palazzo Carignano.

For his part, Professor Ruggeri regards these paintings as works of Crosato's maturity, stylistically comparable to the frescoes depicting scenes from the life of Alexander the Great, made for the Villa Marcello in Levada in the late 1740s.



Détail



JAN KRAECK, DIT GIOVANNI CARACCA

Haarlem 1540 - 1607 Turin

**PORTRAIT DE CHARLES EMMANUEL I DE SAVOIE (1562-1630) À CHEVAL;
PORTRAIT DE DON PHILIPPE EMMANUEL DE SAVOIE (1586-1605) À CHEVAL**

**EQUESTRIAN PORTRAIT OF CARLO EMANUELE I OF SAVOY (1562-1630);
EQUESTRIAN PORTRAIT OF DON FILIPPO EMANUELE OF SAVOY (1586-1605)**

Huile sur toile, une paire

A pair, both oil on canvas
(I) 99⅛ by 84 in ; 251,7 x 213,5 cm ;
(II) 99¾ by 83⅞ in ; 253,2 x 213 cm
(2)

PROVENANCE

Palazzo San Martino di Parella, Turin.

€ 60,000-80,000



Raphael Sadeler after Giovanni Caraca,
Carlo Emanuele I, Duke of Savoy.

Realized by the ducal painter Jan Kraeck, these impressive portraits show how powerful, wealthy and important the family was, with the gracefully embroidered saddles, the magnificent ruffs and the arms of Savoy visible in places.

Jan Kraeck was born in Haarlem in 1540 and probably met Emmanuel Philibert, Duke of Savoy, when the duke was Governor of Flanders. Kraeck was summoned to Turin to work there in 1567 and was appointed ducal painter the following year, so it seems very likely that they had met earlier. From this point on, the artist received many commissions for portraits, as well as for topographical plans of the duchy and a map of Turin. From 1568 until his death, Jan Kraeck worked as ducal painter, firstly to Emmanuel Philibert and then to his son Charles Emmanuel I. The artist travelled within the duchy: in 1579 his presence is recorded in Chambéry, while in 1585 he followed the Duke of Savoy on his trip to Spain. He returned in 1591 to paint portraits of the king and his family and died in Turin in 1607.

This portrait of Don Filippo of Savoy is the only known equestrian portrait of him, having died prematurely. He is depicted here together with his father, Charles Emmanuel I, Duke of Savoy.



Armoiries de la famille Savoie



Détail



This composition revisits the equestrian figure of Charles Emmanuel I, whose official portrait Jan Kraeck had already painted, imposing and stately in a meticulously described suit of armour and holding the commander's baton in his right hand. However, this seems to be a unique portrayal: the allegorical figures beneath the Duke's feet in the engraving are here replaced by four soldiers, alluding to both the sovereign's bravery and his army's loyalty. Wearing elaborate armour, the Duke sports a white enamel medallion of the Annunciation, probably devised especially for the present portrait; his magnificent ruff as well as the saddle embroidered with silver thread emphasize the subject's prestige and importance.

A valiant warrior, Charles Emmanuel I led many battles, mostly against the kingdom of France, but also against Venice and the Empire. In

1585, he married the infanta Caterina Micaela, daughter of Philip II, King of Spain; she gave birth to nine children.

The oldest among this large group of siblings was Don Filippo of Savoy, the subject of the pendant to the first painting. While there are various examples of equestrian portraits of Charles Emmanuel I, this is not the case for his son Filippo Emmanuel, who died prematurely at the age of nineteen. To date, this is the only known equestrian portrait of him.

The prince is shown as an adult in Kraeck's idealized portrait. Seated on his rearing horse, he is depicted in front of the town of Moncalieri, whose bridge can be recognized in the bottom right of the composition.



Kraeck has given him the same attributes as in the portrait of Charles Emmanuel: the prince wears a large ruff, beneath which the medallion of the Annunciation glitters; he too holds the commander's baton. Worth noting are the rich horse trappings, showing the arms of Savoy (ill. 1), and the saddle finely embroidered with gold thread forming a motif of the Savoy knot, also visible on the animal's reins. Finally, the sash fluttering gracefully around the prince has gold embroidery featuring his mother's monogram: CM for Caterina Micaela of Spain. This same sash also appears in a portrait of the infanta and her husband, likewise painted by Kraeck (now in a private collection).

These two paintings might have been part of a series of equestrian portraits commissioned by Charles Emmanuel I to commemorate the Savoy dynasty. Initiated in 1587, this series adorned the

walls of the Grande Galleria linking Turin Castle (now Palazzo Madama) to the Royal Palace, before being dispersed due to a fire in 1659, destroying the gallery.

The realism of these portraits is characteristic of Jan Kraeck, as is the carefully chosen, meticulously described ornamentation, the skilfully rendered texture of the fabrics and the velvety flesh tones. These qualities earned him the Duke of Savoy's confidence and respect: the duke spoke of him on several occasions as '*il bendiletto... il nostro pittore fiamengo*' ['our much beloved Flemish painter']. Three centuries later, there is still much to admire in the majesty of these models, the compositions which emphasize their bravery and the richness of their attire.

We are grateful to Dott. Cav. Arabella Cifani for her help in the writing of the notice.

SEBASTIANO RICCI

Belluno 1659 - 1734 Venise

**PORTRAIT DE MICHELINO PAGANI, ESCLAVE
TURC ADOPTÉ PAR LE MARQUIS CESARE
PAGANI**

**PORTRAIT OF MICHELINO PAGANI, TURKISH
SLAVE ADOPTED BY THE MARQUIS CESARE
PAGANI**

Huile sur toile

Oil on canvas
235 x 142 cm; 92½ by 55⅞ in.

PROVENANCE

Collection du palais du marquis Cesare Pagani, Milan
(inventaire de ses tableaux, 1706-1707, n° 137) ;
Collection Luigi Koelliker, Milan ;
Après de qui acquis par l'actuel propriétaire, en 2009.

EXPOSITION

Milan, Palazzo Reale, *L'anima e il volto. Ritratto e fisiognomica da Leonardo a Bacon*, octobre-mars 1998 ;
Milan, Palazzo Reale, *Il gran teatro del mondo. L'anima e il volto del Settecento*, novembre 2003 - avril 2004, n° I.11 ;
Cagliari, *Bestie. Animali reali e fantastici nell'arte europea dal Medioevo al primo Novecento*, février-juin 2011, n° 31 ;
Turin, La Venaria Reale, *Cani in posa dall'antichità ad oggi*, octobre 2018 - février 2019, n° 47.

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C. Geddo, 'Ritrovamenti sul marchese Cesare Pagani committente del pittore Paolo Pagani', dans *Paragone*, XLVI, 1995, p. 127, 143, note 18 ;
A. Morandotti, *Paolo Pagani e i Pagani di Castello Valsolda*, Lugano, 2000, p. 205, fig. 101 ;
A. Morandotti, 'Il primato di Venezia. Sebastiano Ricci, i pittori lombardi e Alessandro Magnasco', dans cat. exp. *Il genio di Milano. Crocevia delle arti dalla Fabbrica del Duomo al '900*, Milan, novembre 2024 - mars 2025 (publication à venir).

€ 250,000-350,000

Rediscovered in 1998 and probably executed between 1694 and 1696, during Ricci's stay in Milan, this painting depicts Michelino Pagani, a young Turkish slave, baptised and adopted by the Marchese Cesare Pagani. Listed in the Marchese's inventory dated 1706-1707, this portrait is considered one of Ricci's masterpieces and testifies to the interest shown in the issue of slavery in the 18th century.



Rediscovered in 1998, this magnificent and striking portrait is unquestionably one of Sebastiano Ricci's masterpieces, for the originality of the subject, its ambition and its treatment. It shows Michelino Pagani, a young Turkish slave of the Milanese Marchese Cesare Pagani (1634/35–1707). Son of a Dalmatian soldier in the service of the Sublime Porte, based in Castelnuovo (now Herceg Novi in Montenegro), the young boy was taken into captivity when the town was seized by the Venetians on 30 September 1687. He was baptised and finally adopted by Cesare Pagani in 1691.

The painting was very probably executed between 1694 and 1696, while Sebastiano Ricci was in Milan, engaged in fulfilling his commission for frescoes in the church of San Bernardino alle Ossa. Michelino would then have been between eight and ten years old, which matches the age of the boy in the portrait. The painting is listed as no. 137 in the Marchese Pagani's inventory dated 1706–1707, with the following description and dimensions given in *once* which are consistent with the present canvas: 'Un turco con un Cane del Ricci. Once 54 per 30. Doppie 20' ['A Turk with a dog by Ricci. 54 *once* by 30. 20 *doppie*'] (*Inventario de' quadri et loro Prezzo*, private archives, see D. Pescarmona, 'Per l'attività di Paolo Pagani e i suoi rapporti con l'omonimo marchese Cesare', in conference proceedings for *Barocco lombardo – Barocco europeo*, Villa Vigoni di Menaggio, 1990, published in *Arte Lombarda*, 98/99, 1991, p. 126, no. 137).

Ricci painted the young child standing, with an indistinct landscape in the background, holding his powerful mastiff on a chain. Surprisingly,

he is not dressed in the Italian style, but in the traditional costume of his birthplace, Dalmatia, clearly inspired by Turkish sartorial custom. He wears the typical Balkan *fustanella* (kilt) and a blue coat lined with fur, which has striking silver buttons. Over this, he has a thick cloak of gold and pink silk. His feet are shod in *opingas*, leather sandals made in one piece and trimmed with silver. An object passes through his belt which is difficult to identify, but doubtless makes reference to his past as a slave. It is probably a dagger whose handle has been carved into the shape of a captive man, or perhaps Christ at the column, in either case an obvious symbol of captivity.

The richness of his clothing contrasts strongly with the dark background, deliberately painted in sombre tones with the intention of making the child and his dog stand out dramatically, in full light. As has been correctly pointed out by Franco Moro and later Alberto Cottino, the presence of the dog, a magnificent black and white Cane Corso, is certainly not inconsequential. Held by its owner on a massive metal chain, the mastiff is a subtle reminder of his former position as a slave, revoked after his baptism and adoption by the Marchese.

Ricci presents the child in a monumental format, giving him a special dignity which underscores his unusual story and his emancipation from his former situation. The painting, a tangible testimony to Cesare Pagani's affection for his adoptive son, is also a manifesto against slavery, which the Marchese fervently opposed: he was a member of the Trinitari Scalzi confraternity, an order whose mission was to fight against human enslavement.





Château de Champs-sur-Marne

33

IMPORTANTE STATUE EN MARBRE DE GUENON HABILLÉE EN FEMME DE QUALITÉ (OU FRISOTTON, OU LA GRENUCHE), FRANCE, PREMIER QUART DU XVIII^E SIÈCLE

IMPORTANT MARBLE STATUE OF MONKEY DRESSED AS A LADY (OR FRISOTTON), FRENCH, FIRST QUARTER OF THE 18TH CENTURY

marbre de Carrare

Carrara marble
153 x 60 x 47 cm ; 60¼ x 23 ⅝ x 18 ½ in.

PROVENANCE

Collection du financier Paul Poisson de Bourvallais (? - 1719), dans les jardins du château de Champs dessinés par Claude Desgots (1655 - 1732), jardinier du Roi ("Boulingrin de la Figure"), jusqu'en 1718 ; Collection de la princesse Marie-Anne de Bourbon, veuve du Prince de Conti (1666 - 1739), fille illégitime de Louis XIV et de Louise de la Vallière ; Collection de Louis César de la Baume Le Blanc, duc de la Vallière (1708 -1780) ; Collection de Madame de Pompadour, locataire du château de Champs entre 1757 et 1759 ; Collection du financier Gabriel Michel de Tharon (1702 - 1765) entre 1763 et 1765 ; Puis par descendance à son épouse Anne Bernier (1738 - 1788), puis à sa fille Henriette-Françoise Michel (1738 - 1794), marquise de Marbeuf ; Collection de la Marquise d'Aligre, dans le vestibule de son hôtel particulier, Paris ; Par tradition, collection du Vicomte de Prou ; Collection particulière française, dans le jardin de la propriété "les Douves" à Onzain (Loir-et-Cher) ; Galerie Kugel, Paris

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S. Dannaud, G. Dordor, *A la Cour des singes*, Saint-Rémy-en-l'Eau, 2009, p.92 (ill.) ;
A. Fourny, "Dans l'esprit du XVIII^e siècle, Les Douves, demeure ni rustique, ni citadine", *Plaisir de France*, Paris, janvier 1968, n°351, p.14-19 (ill.) ;
E. de Ganay, "Le Château et les jardins de Champs", *Gazette illustrée des Amateurs de jardins*, Paris, 1933-1934, p.19, 24-25 (chez Madame la Marquise d'Aligre) ;
J. A. Dulaure, *Les Environs de Paris*, Paris, 1786, vol. I, p. 49-50 ;
A-N. Dezallier d'Argenville, *Voyage pittoresque des environs de Paris, ou Description des maisons royales, châteaux & autres lieux de plaisance, situés à quinze lieues aux environs de cette ville*, Paris, 1779, p. 314-317.

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F. Boulerie, K. Bartha-Kovács (dir.), *Le singe aux XVII^e et XVIII^e siècles, Figure de l'art, personnage littéraire et curiosité scientifique*, Paris, 2019.

€ 300,000-500,000





Fig. 1 - Charles-Nicolas Cochin, duc de La Vallière, 1783.

Unique in French Baroque sculpture, *Frisotton* (or *La Grenuche*) is remarkable for the subject's rarity in sculpture as well as for its exceptional provenance and its extremely lively treatment. Richly dressed in an ample open coat revealing a panier skirt, a laced bodice and a pleated chemise, the monkey is about to lift a quince to her lips, while various fruits and vegetables lie scattered on the ground (grapes, an apple, walnuts, cabbage and squash) – she appears to have been caught in the act. She wears a finely curled wig, decorated with a ribbon and topped with a tall feather (an aigrette).

Formerly ornamenting the gardens of the Château de Champs (Seine-et-Marne), this unusually large marble is a humorous caricature portrait, contrasting the marked realism of the anatomical representation and the monkey's animal nature with the elegant costume and extravagant appearance.

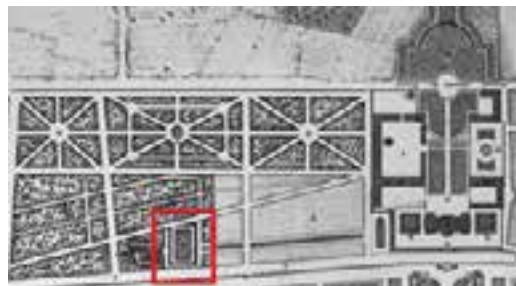


Fig. 3 - Jean Mariette, 1727, in E. de Ganay, op. cit.



Fig. 2 – François Boucher, 1756, Munich, Bayerische Staatsgemäldesammlungen - Alte Pinakothek, inv. no. HUW 18

AN ORNAMENT FOR THE FIRST GARDEN AT CHAMPS

From the very early eighteenth century, *Frisotton* decorated the splendid plantations of trees known as bosquets at the Château de Champs, one of the most accomplished French architectural creations of its time. Reconstruction of the building started in 1702, commissioned by **Paul Poisson de Bourvallais** (?–1719), a wealthy financier active in the latter part of Louis XIV's reign. Born into a modest family in Laval, the young Paul Poisson came to the attention of the powerful president of the Brittany parliament, Louis II Phélypeaux de Pontchartrain, who took him under his wing and aided his rapid social ascent. After Pontchartrain was named Controller-General of Finances in 1689, the two men collaborated to turn Poisson into a very rich '*traitant*', or agent for the Crown. In 1695,

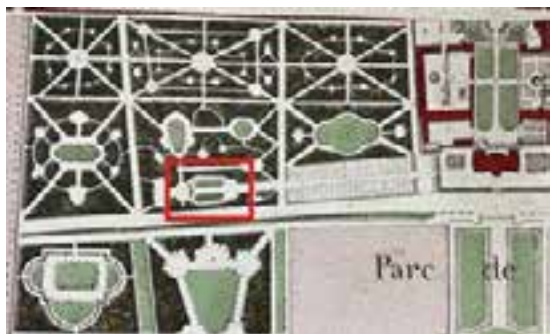


Fig. 4 - Pierre-Antoine Rivière, 1785, in E. de Ganay, op. cit.

the financier obtained the position of secretary to the King and started to call himself Poisson de Bourvallais. This new position and the revenues it produced allowed him to acquire the seigneurie of Champs in 1702 for 135,000 *livres* and he immediately embarked on significant refurbishment works. While the architect Jean-Baptiste Bullet de Chamblain (1665–1726) was entrusted with the rebuilding of the Château, it was Claude Desgots (1655–1732), the King's gardener and great-nephew of André Le Nôtre, who was charged with the creation of a large orthonormal garden, in which *Frisotton* occupied a prime spot. In a specially created setting to the east of the Château, the bosquet was described in the 1727 map of the Château, garden and park as '*Le Boulingrin de la Figure*' (Fig. 3).¹

Known for his boorish, brutal character and his insatiable appetite for profit, Bourvallais made many enemies as the years went by – notably with the royal family, when he refused to enter into a partnership with one of the Princesse de Conti's protégés.² Accused of embezzlement and sentenced by the Chamber of Justice, Paul Poisson de Bourvallais was forced to cede the Château de Champs in September 1718 to his rival, Marie Anne de Bourbon (Princesse de Conti), for 20,000 *livres* – a sum regarded as derisory for such a residence at that time: the memoirist Saint-Simon described it as a 'crust of bread'.³ In 1718, the princess gave the Château to her first cousin, Charles-François de La Baume Le Blanc, who moved into the residence the following year. In 1739, his son, Louis César de la Baume Le Blanc, **Duc de la Vallière** (1708–1780, Fig. 1), inherited the estate and embarked on lavish works, especially in the gardens, which were partially redesigned by Jean-Charles Garnier d'Isle (1697–1755), nephew of Claude Desgots. In the east, he created four new bosquets and made changes to *Frisotton*'s 'boulingrin'. Far from being cast aside, the work was now placed at the end of a new geometrically designed bosquet embellished with two paths lined with rose bushes: the marble took centre stage in the middle of a large trellis with three niches (Fig. 4).⁴

Forced to rent out the estate because of increasing financial difficulties, in 1757 the Duc de la Vallière handed over the Château de Champs to his close friend the **Marquise de Pompadour** (1721–1764, Fig. 2), who bought all the furnishings. Very much more than a simple tenant, the marquise fitted out the Château to reflect her own distinctive taste with objects from her other residences as well as commissions designed specifically for Champs. After an aborted attempt to purchase the property, in the end Madame de Pompadour left the Château

after only two years. Buckling under his debts, in August 1763 the Duc de La Vallière finally sold Champs to the financier and ship owner Gabriel Michel de Tharon (1702–1765), who had been co-director of the Compagnie Perpétuelle des Indes Orientales since 1748.

As its eminent owners succeeded each other, *Frisotton* seems to have remained in the same bosquet, since the 'figure' is noted in the centre of the trellis in 1779 by Dezallier d'Argenville in his *Voyage pittoresque des environs de Paris*.⁵ The park was then gradually abandoned in the last decades of the eighteenth century, as Dulaure describes in 1790: '*[the gardens] have been very neglected for some time; the pleasure gardens have been sacrificed, the lawns in the parterres no longer exist and wheat is growing in their soil, the fountains have no water, and several statues have fallen into disrepair*'.⁶ But the present marble escaped this sad fate. However, the work seems to have been given away or sold in about 1792, when the Marquise de Marbeuf (Tharon's daughter) engaged Balthazar Legros to transform the gardens into the then fashionable *style anglais*. This entailed the destruction of the bosquets to the east of the Château. The provenance of *Frisotton* during the nineteenth century is unknown. She reappeared in the early 1930s, when Ernest de Ganay described the marble in the entrance hall of the private residence belonging to the Marquise d'Aligre in Paris.⁷

A RARE SINGERIE

For a long time, as a result of a persistent oral tradition, this work was wrongly thought to be a caricature of Madame de Pompadour, but in fact it is much earlier than Louis XV's favourite, as is confirmed by its presence in the maps of the Desgots garden. The subject's ambiguity, as well as its moral intent, was already puzzling commentators in the eighteenth century: on several occasions *Frisotton* was simply described as a 'figure' and even 'enigmatic', as Dulaure wrote in 1790. Far from being explicit, the marble is open to two interpretations: an allegory of the sin of greed from a moralizing perspective or a simple humorous and satirical image, which fits better with the iconography of singeries that were omnipresent in the painting of the seventeenth and eighteenth centuries.

Because its physical characteristics are close to those of humans, as is its ability to imitate, the monkey became the preferred animal for anthropomorphic representations. While in the medieval period the primate's image was very negative, associated with the Devil, vanity, indecency and avarice, its symbolism gradually

began to change in the early seventeenth century, developing a more satirical aspect. While singeries originated in antiquity, it was above all in Antwerp in the early seventeenth century that the theme began to spread, disseminated in Peeter van der Borcht’s engravings and then taken up by many painters, including Jan Brueghel the Elder, Jan Brueghel the Younger and especially David Teniers the Younger.⁸ In France, the subject was adopted by numerous artists in the following century, notably by Claude Audran III (1658–1734), a specialist in the genre who was responsible for many decorative schemes featuring singeries, including one made for Louis XIV at the Château de Marly (circa 1709, now destroyed). Several of his pupils perpetuated the genre, among them Watteau and in particular **Christophe Huet** (1700–1759). Huet created many simian decorative schemes, the most famous of which are the Petite Singerie and the Grande Singerie in the Château de Chantilly (painted between 1735 and 1737). In these schemes, singeries and exoticism are frequently combined, as was the case in Champs, where Huet oversaw the decoration of the Salon Chinois for the Duc de la Vallière. Present on all four doors but much fewer than at Chantilly, the monkeys in the Champs salon are chasing birds.⁹ In this respect, it is amusing to note the fact that the present marble, whose bosquet pre-dated these decorative schemes, was on a direct axis from the Salon Chinois (north-west wing) and could probably be seen by visitors to Champs from that viewpoint.

Although animal representations were common in sculpture during the reign of Louis XIV, as demonstrated by the lead sculptures that once decorated the Labyrinth at Versailles (destroyed during the reign of Louis XVI), the present marble must nevertheless be regarded as being in a class of its own. While the genre is prevalent in painting, in interior decoration and in the decorative arts, singerie sculptures are rare. In *Environs de Paris*, Jacques-Antoine Dulaure compares our *Frisotton* to the figures that populated the garden of the Villa Palagonia near Palermo, known as the *Villa dei Mostri*.¹⁰ The comparison with this group of ‘monsters’, which is later and of lower quality, seems inappropriate:

the decoration featuring hybrid creatures is strictly speaking closer to the iconography of grotesques than to that of singeries.

The attribution of this exceptional work to a specific hand remains complex, partly because the unique character of its subject makes it difficult to associate with a particular artist, but also because of the lack of precision in old sources. In this context, for a long time a second oral tradition assigned *Frisotton* to a member of the Adam family. Whether this related to the sculptor Lambert-Sigisbert Adam (1700–1759) or to Nicolas-Sébastien Adam (1705–1778), this far-fetched attribution can be disregarded, given the dissimilarities of style and the obvious earlier date of our marble.

Nevertheless, several clues seem to underline that this work has an important parentage; firstly, the remarkable technical carving of the marble, which highlights the contrasts of texture and refinement in the materials, but also the imposing size of the sculpture, which suggests good access to a supply of Carrara marble, and above all its provenance, linked to several of the most influential individuals of the eighteenth century.

¹ *Boulingrin*: an open area in the form of a flat-bottomed basin bordered by a slope or a bank. [...] The *boulingrin composé* can include a fountain, urns or statues (definition given in M.-H. Bénétière (ed.), *Jardin, vocabulaire typologique et technique*, Inventaire général du patrimoine, Paris, 2000, p. 88; our translation).

² See R. Serrette, *op.cit.*, p. 28–29

³ Louis III de Rouvroy de Saint-Simon, *Mémoires*, Paris, 1917 (vol. 15, chapter III): ‘Bourvalais, one of the richest *traitants* and the most badly treated by the Chamber of Justice, was stripped [...] of a country house at Champ, which he had refurbished charmingly, turning it through acquisitions from a pied-à-terre for entertaining to a large and beautiful country seat. Mme la Princesse de Conti acquired Champ for a crust of bread and gave it to La Vallière [...]’ (our translation).

⁴ R. Serrette, *op. cit.*, p. 65. The trellis now in the garden is a recreation dating to the late nineteenth century, when Achille Duchêne (1866–1947) restored the garden at the behest of Louis Cahen d’Anvers (1837–1922).

⁵ *op. cit.*, p. 316.

⁶ J. A. Dulaure, *Nouvelles descriptions des Environs de Paris*, Paris, 1790, p. 61; description repeated in P. Villiers, *Manuel du voyageur aux environs de Paris*, Paris, 1802, p. 165.

⁷ E. de Ganay, *op. cit.*, p. 24.

⁸ See B. Schepers, ‘La folie des singes à Anvers au XVII^e siècle’, in *Le singe aux XVII^e et XVIII^e siècles, Figure de l’art, personnage littéraire et curiosité scientifique*, 2019, pp. 153–165.

⁹ N. Garnier-Pelle, *Les Singeries de Chantilly*, Paris, 2021, pp. 82–86.

¹⁰ *op. cit.*, p. 50





Pompeo Batoni, L'empereur Joseph II (1741-1790) et son frère le grand-duc Pietro Leopoldo de Toscane (1747-1792). Kunsthistorisches Museum, Vienne

34

PLAQUE EN PIETRA DURA REPRÉSENTANT LE PORT DE LIVOURNE, PAR L'ATELIER GRANDUCAL DE FLORENCE, D'APRÈS UN DESSIN GIUSEPPE ZOCCHI (1716-1767), VERS 1765-1770

AN ITALIAN PIETRE DURE PANEL REPRESENTING THE HARBOUR OF LIVORNO, BY THE GRAND DUCAL WORKSHOPS, FLORENCE, AFTER A DESIGN BY GIUSEPPE ZOCCHI (1716-1767), CIRCA 1765-1770

comprenant des pierres dures telles que la calcédoine, les jaspes de Bohême et de Sicile, du lapis lazuli, du cristal de roche, de la cornaline, du marbre jaune antique, du marbre blanc, de l'albâtre, etc, signée "S.A.R / FIRENZE", dans son cadre d'origine en bronze doré, les écoinçons plus tardifs

One of the most extraordinary examples of the art of Florentine pietre dure ever to come to the market, this panel epitomises the naturalistic heights that the grand-ducal workshops achieved in the third quarter of the 18th century. A vividly naturalistic and energetic scene depicting the port of Livorno, it was commissioned by Leopold II, Grand Duke of Tuscany, and later Holy Roman Emperor, and it is part of an extraordinary group of pictorial pietre dure panels commissioned by the Habsburg-Lorraine dynasty.

including chalcedony, Bohemian and Sicilian jaspers, lapis lazuli, rock crystal, cornelian, giallo antico, white marble, alabaster, amongst others, with the inscription "S.A.R / FIRENZE", within its original gilt-bronze frame, the masks added later
Height with frame: 28 1/2 in ; width with frame: 40 3/4 in ; Height without frame: 19 in ; width frame: 31 1/4 in ; Haut. avec cadre : 72,5 cm ; larg. avec cadre : 103,5 cm ; Haut. sans cadre : 48,5 cm ; larg. sans cadre : 79,5 cm

PROVENANCE

Réalisée pour S.A.R. Pietro Leopoldo Grand duc de Toscane (1747-1792);
Par tradition, les héritiers de Nicolò Paganini (1782-1840);
Collection privée européenne.

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€ 800,000-1,500,000



Détail





Intérieur du Palais de Hofburg, Vienne

When the last Medici died and the new dynasty of the Lorraine took over Florence in 1737, the work of the Galleria dei Lavori declined in many fields, but the manufacture of objects in *pietre dure*, so coveted by European courts, continued to excel not only due to the exceptional tradition, but also due to the new Grand Duke, Francis Stephen (1708-1765), who particularly appreciated the technique.

Under the new direction of the French gem-engraver and goldsmith Louis Siriès (1675-1762), the workshops were re-organised and renamed *Imperiale e Reale Stabilimento dei Lavori di Pietre Dure* and for the next few decades worked almost exclusively for the Viennese court where Francis Stephen, from 1745, reigned as emperor with his wife Maria Theresa.

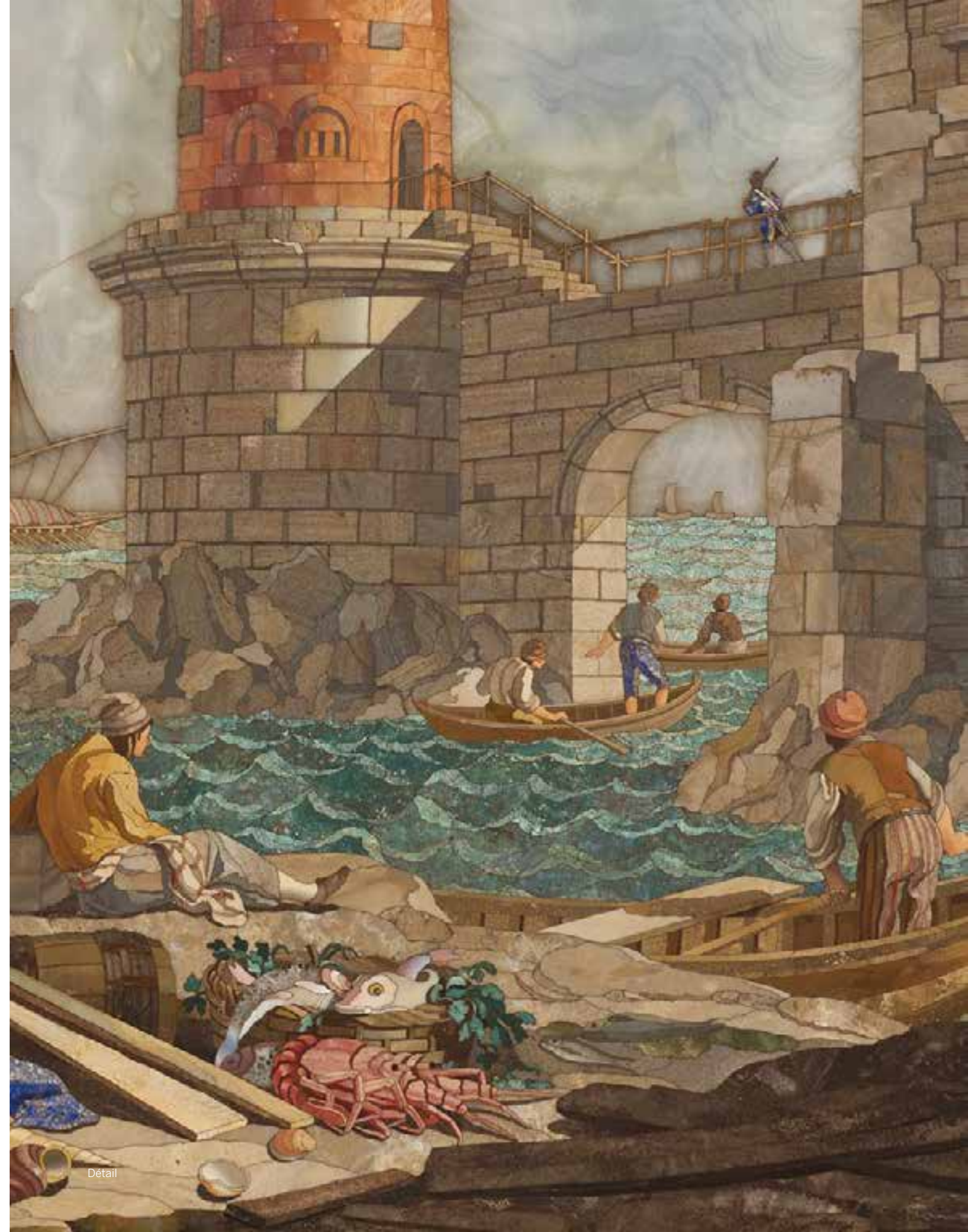
The stylistic output of the workshops shifted from its Baroque, sculptural tradition towards flat panels, namely pictorial works, which was

a conscious move lead by Siriès who hired the talented painter Giuseppe Zocchi (1711-1767) to create images that could be transposed into *pietre dure*.

Giuseppe Zocchi was a Florentine painter and engraver who had travelled through Italy in his formative years and had absorbed influences from diverse painters who were proficient in the practice of *vedutismo* and *cappricci*, such as Marieschi, Pannini and Vernet. In Venice, in around 1740, he studied with the engraver Joseph Wagner and soon thereafter Marchese Gerini, who rated Zocchi's work highly and became his patron. Zocchi came to the wider attention of Florentine circles with a series of forty engraved *Vedute di Firenze*, published in 1744. In 1749 he started to work for Siriès and became a salaried painter for the workshop in the following year and remained in this position until his death in



Giuseppe Zocchi, Vue de Livourne, huile sur toile, 1762, Opificio delle Pietre Dure, Florence



Détail



Atelier Granducal de Florence, Vue de Livourne, vers 1765-70, d'après un modèle de Giuseppe Zocchi, Collection Metternich, Palais Kynžvart.

1767. During these prolific years, Zocchi produced models for panels that then would be executed by the grand-ducal workshops and sent to Vienna.

These panels were sent to the Austrian capital every year, ultimately forming a total of sixty panels, and were made in a small series of two to six panels of different themes such as the Arts, the Hours of the Day, Games, and the Senses. They were displayed in the private residence of Francis Stephen, the 'Kaiserhaus', his palace on Wallnerstrasse, where he could explore his own scientific interests. The palace had a library, a laboratory and a natural history collection that later launched Vienna's Naturhistorisches Museum. In 1840, the collection moved to the Hofburg, the principal Imperial palace of the Habsburg dynasty, where they remain today, forming a mesmerising and unique *pietre dure* gallery.

The studies for these models and the actual models themselves, most of which survive today in the Museo dell'Opificio delle Pietre Dure, successor of the grand-ducal workshops, show Zocchi's consciously creative process with a view to transposing these to a different material, and also reveal Siriès' direction, which made the final result almost always a more restrained and linear representation than Zocchi had conceived.

As noted by Giusti, despite this practice assuming the preeminence of Painting as a superior art, the reality is that the *maestri lapidici* creating these mosaics, through sheer creativity and exploration in full of the stones' expressiveness, produced characterful works of art; with a distinctive and

idiosyncratic identity that transcend individual techniques. It is in the set of four panels of *Vedute di Livorno*, one of which is here presented, that this reality can be seen at its best.

Louis Siriès died in 1762, with the direction of the workshops already having passed to his son Cosimo a few years before. Zocchi, somehow liberated, painted the models for these series in 1761 (illustrated Giusti, 1978, tav. 451-453, 455), which Anna Maria Giusti rates amongst "*le invenzioni più felici dello Zocchi*" [some of Zocchi's most successful creations] (Giusti, 2018, p.160). He was paid twenty *zecchini* for the first pair, specifically for "*due marine con vari, e diversi batimenti, e con molti generi di mercanzie sulle spiagge ove sono diverse figure assai grandi e quantita' d'altre cose, che alludono al soggetto e arricchiscono infinitamente il quadri*" [two seascapes with various assorted ships, and with numerous merchants on the beach, where there are some relatively large figures and many other things too, which allude to the subject and infinitely enrich the paintings] (Giusti, 1978, p.323, nrs. 513-516).

The material execution into *pietre dure*, in relation to the previous works, has a much more fluid and naturalistic character that makes this series shine within the collection as a whole. They were sent to Vienna in pairs, the first pair in 1764 and then the second in October of 1765.

That same year, Joseph II (1741-1790) had succeeded his father to the throne and his brother Leopold II (1747-1792) was sent to Florence as the new Grand Duke of Tuscany, where he would

go on to reign as an enlightened ruler. Leopold II continued to patronise the workshops and in 1770 he commissioned a new set of *Vedute di Livorno*, destined for the Palazzo Pitti, but nevertheless dispersed.

One was sent by Leopold II to Count Orlov who was in Livorno in 1772 on orders of Catherine the Great to capture the Russian throne's false pretender, Princess Tarakanova. This panel is now at Tsarskoye Selo and was once in the ante-chamber of the famous Amber Room. Interestingly, Francis II (1768-1835) gifted to the Tsar a series of *Four Senses*, which adorned the Amber Room, one of the very few pieces that did not end up in Vienna.

Of this second Livorno series, the other two were later gifted to Prince Metternich (1773-1859), probably by Grand Duke Ferdinand III (1769-1824), and are now in Palace Kynžvart, the statesman's family seat in the Czech Republic. The fourth panel of this series commissioned by the Grand Duke Peter Leopold, later Emperor Leopold II, and the only one in private hands, is the present lot, first published by Gonzalez-Palacios in *Il Tempio del Gusto*.

Livorno, which was known as Leghorn in English until around the twentieth century, was a thriving commercial hub which was not only vital to the Tuscan economy, but also a symbol of enlightened urbanism. The panel's image, as an idealized view of the port, conveys this sense of the international

trading post that Livorno was, with its figures in Turkish-inspired attire in the foreground and a colourful caged parrot. The panel also depicts the riches of the sea through an arrangement of seashells and coral and pearls, with the *lapidario* displaying an incredible ability to replicate these exotic objects in the panel.

Below the chalcedony sky, mimicking light clouds, the wavy sea is made of small pieces of Bohemian jasper in different gradations of colour – a *tour de force* of the technique – on which an impressive ship flying the Medici ensign proudly floats and figures, busy with their activities, bring a dynamism into the scene.

A parcel, situated near the figures is inscribed "a S.A.R. / FIRENZE" confirming this panel as part of a commission for the Grand Duke Peter Leopold (1747-92), who reigned in Tuscany from 1765-90 and was then addressed as His Royal Highness – 'Sua Altezza Reale' – and not as Imperial Highness like his father, or indeed later in his life.

As the vast majority of panels are still at the Hofburg in Vienna, it is incredibly rare for panels of this extraordinary production to appear on the market, with the present lot the most relevant to have ever appeared for sale. Sotheby's Paris sold an *Allegory of Architecture* on 7th November 2013, lot 193 for €1,463,900 and Christie's New York sold a panel depicting billiard players on 11 December 2014, *Exceptional Sale*, lot 47, for \$905,000.



Allégorie de l'architecture, vers 1754, d'après un modèle de Giuseppe Zocchi, Vente Sotheby's Paris, 7 novembre 2013, lot 193



ANTONIO JOLI

Modène 1700 - 1777 Naples

FLORENCE, VUE DE L'ARNO VERS LE PONT SANTA TRINITÀ ET LE PONTE VECCHIO ;
ROME, VUE DU TIBRE AVEC LE CHÂTEAU SAINT-ANGE ET LA BASILIQUE SAINT-PIERRE

FLORENCE, VIEW OF THE RIVER ARNO TOWARDS THE PONTE DELLA SANTA TRINITÀ AND THE PONTE VECCHIO ; ROME, VIEW OF THE RIVER TIBER WITH THE CASTEL SANT'ANGELO AND SAINT PETER'S BASILICA

Huile sur toile, une paire

A pair, both oil on canvas
(I) 97,5 x 97,2 cm; 38¾ by 38¼ in.;
(II) 97,3 x 97,5 cm; 38¼ by 38¾ in.
(2)

PROVENANCE

Collection Arthur H. Renshaw ;
Sa vente après décès, Christie's, Londres, 1^{er} juillet 1966, lots 14 et 15 (le premier, vendu à Leger Galleries pour £ 1.800 ; le second, vendu à Richard Green pour £ 1.900) ;
Vente anonyme, Bonham's, Londres, 8 juillet 1993, lot 145 ;
Galerie Richard Green, Londres ;
Où acquis par Dimitri Mavrommatis ;
Par qui vendu (*Property from the Collection of Dimitri Mavrommatis*), Sotheby's, Londres, 9 juillet 2008, lot 87 ;
Où acquis par l'actuel propriétaire.

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€ 500,000-700,000

Typical subject of the Italian 18th Century artists, these vedute are amongst the most refined depiction of two of the most magnificent cities of the peninsula. In these two vedute, Antonio Joli gives a poetic vision of Florence and Rome, precisely depicting some of their most famous monuments, seen in a warm and gentle light.



III. 1 Johann Sebastian Müller after Giuseppe Zocchi, *View of the Lung'Arno*

Among Antonio Joli's *vedute*, which were much admired throughout the eighteenth century, the *View of the Tiber with the Castel Sant'Angelo and St Peter's Basilica in Rome* was probably one of the most sought after. Manzelli identified more than twenty similar compositions made in different periods of his life, each with variations either in the vegetation, the architecture or the figures and boats.

The popularity of this view was particularly linked to the monuments it features: the Castel Sant'Angelo, on the right, recalls imperial Rome, while St Peter's Basilica in the centre of the composition embodies the city's importance in the Catholic world. At the foot of the Basilica, it is also possible to make out the church of Santa Maria in Traspontina, while in the background on the left the Ospedale di San Spirito in Sassia can be identified by its campanile, designed by Baccio Pontelli.

Many of Joli's contemporaries – especially aristocratic British patrons and collectors who had travelled in Italy on the Grand Tour – were charmed by the precision of his brushstroke, which allowed these monuments to be identified, as well as by the warm, gentle light bathing the composition. Joli himself travelled throughout Italy but also in Germany, Spain and England. During the 1740s, he was based in London, where he met with considerable success; he continued to receive commissions from illustrious British patrons even after his departure. In 1745, Viscount Irwin commissioned Joli to paint a view of Rome very similar to the present work, now in Leeds (City Art Gallery, inv. LEEAG.PA.1983.0030.0001). Our painting, however, is distinguished by its almost square format, which suggests it was probably designed to form part of a decorative mural scheme.

The pendant, which has the same dimensions and shows a *View of the Arno towards the Ponte*

della Santa Trinità and the Ponte Vecchio, has also been the subject of several versions, proof of its popularity. Joli revisited this viewpoint, slightly *da sotto in su*, on several occasions, describing in detail the monuments on both sides of the Arno, spanned by Ammannati's Ponte Santa Trinità and by the Ponte Vecchio in the background. On the left, we see the outlines of the Palazzo Corsini – recognizable from its crowning statues – and further back the Palazzo Ferroni, which has since been partly demolished. On the opposite bank, the campanile and dome of the church of Santo Spirito rise above the houses, while in the distance the clearly recognizable shape of the basilica of San Miniato overlooks the city.

Although it is described in great detail, the composition was probably not painted *in situ* by the artist, but was more likely inspired by drawings and engravings that he took with him on his travels around Europe. For instance, the sailing boat in the centre of our composition certainly seems to be borrowed from Zocchi's engraving, *View of the Lung'Arno (Veduta di Lung'Arno, e del Ponte a S. Trinità presa dal Terrazzo de' SS. Rucellai)* (ill. 1), made in 1744.

These two views of Florence and Rome delighted the artist's contemporaries, but the popularity of Antonio Joli's *vedute* has not diminished: a view of Rome sold at Christie's New York for more than a million dollars (24 January 2003, lot 166) while more recently, at Sotheby's London, another view of the Eternal City went for 543,000 GBP (3 July 2019, lot 38).

Featuring minutely described and precisely identifiable major monuments bathed in a gentle light, these peaceful scenes are brought to life by contemporary figures occupied in various ways. Antonio Joli's paintbrush gives the works a poetic and timeless quality, in a fine tribute to the importance, richness and majestic beauty of these two cities.

THE VALADIERS

Luigi Valadier had the ability to make Antiquity a living, vibrant delight, adopting and adapting its rich potential to make decorative pieces that were like miraculous gems of refined craftsmanship. His popularity at the time, and his legacy for collectors of the beautiful today, rests on his marriage of well-honed skill and a creative imagination that brought verve and style to the familiar Classical inheritance.

At its peak, the workshop of Luigi Valadier (1726–1785) hired over 100 employees and sold its silverware, hardstone objects and bronzes to storied aristocratic families across Europe – Valadier’s work adorned not only the Vatican and the spectacular Roman palaces of the Borghese and Chigi families, but were supplied to the cream of the courtiers at Versailles, to the Duke of Northumberland for Syon House, and to Catherine the Great. Much of our knowledge about Valadier’s work comes from his large body of precise and fluently executed drawings, allowing us to make attributions and systematically identify the typical characteristics of the pieces he created – scholarly understanding of Valadier was considerably assisted by a significant retrospective of impressive scope held from 2018 to 2020 at the Galleria Borghese and the Frick Collection.

On account of the fact that so many Valadier pieces are held and displayed in the collections of public museums, they make only rare appearances at auction – this is the case, for instance, for a suite of marble and gilt-bronze candlesticks from around 1790, of which two are offered here as lot XXXX (CW6DL) but most have been in the collection of the Louvre since 1801. In addition, the scarcity is fuelled by the unfortunate fate met by much of the silver created by Valadier during the Revolution: while Valadier created numerous high-quality silver pieces for private, secular clients such as a remarkable silver-gilt cellaret for the Duke of York (lot XXXX, CW64X) and the silver-gilt coffee pot and sugar bowl on p.XXXX, he also supplied a great deal of magnificent silverware to the Catholic Church that would later be melted down to provide funds for the struggling Papal States during the Napoleonic Wars.

Luigi Valadier’s father Andrea moved from France to Rome in 1720, and the family workshop would continue both after his death and after Luigi’s in 1785, until Luigi’s son Giuseppe (1762–1839) decided to shift his specialism away from decorative arts and towards architecture. The workshops reached their apogee under Luigi, from around 1760 to his death. Though Luigi Valadier’s earlier works in the Rococo style, such as the liturgical service held by the Cathedral of St Nicholas at Muro Lucano, show considerable flair, he was more astute than some other craftsmen in not lingering too long with the flamboyant swirls of the Rococo once the elegant new Neoclassicism was beginning to become fashionable. Awakened by the excavations of Ancient Roman decoration at Pompeii and the thought of art

historians like J. J. Winckelmann, this new style revived the artistic motifs and forms of Ancient Greece and Rome and became the unquestioned fashion for the cultured, connoisseurial patrons from around the 1760s to the end of the century.

While Valadier embodies this Neoclassical mentality, and even executed a bronze bust of Winckelmann himself (now in the Museumlandschaft Hessen Kassel, inv. F.446), he was no slavish copyist, and the wonder and variety of his works rests on the fact that he as designer was the master of the Classical decorative vocabulary, not the other way around. This meant that he was unafraid to make adjustments, jettisoning ‘pure’ classicism for the sake of the harmony of the object: for example, when he created two magnificent adaptations of the famous Borghese and Medici vases for Louis XV’s favourite mistress Madame du Barry, he eliminated the differences between the two ancient prototypes by adding handles to one and tweaking the ornament on the bases, creating a resplendent matching pair that constitutes one of his finest works and are displayed in the Palace of Versailles today (GML 10013.1 and GML 10013.2). When a second-century tazza was newly excavated in the 1780s, Valadier did not just replicate it in miniature like so many other artisans – instead, he playfully added monopodia supports that were familiar from Ancient Roman ornament and some glamorous gilt-bronze mounts, creating the pair that form lot XXX (CW6D2) in the Giordano collection.

What stands out for Valadier above all else, though, is his sumptuous use of colour, since very few of his works seem to rely solely on just one medium or hue. For Valadier, unlike contemporary sculptors working in pure white marble, Classicism was in dazzling technicolour: the Barry vases may replicate the Borghese and Medici vases, but the lustrous figures shine in gilt bronze and are off-set by a background in maroon porphyry, the colour of the togas worn by Ancient Roman emperors. His famous *desers*, the magnificent table-top recreations of Classical architecture, do not replicate the plain stone surfaces of the ancient ruins in Rome that had long been stripped of their paint, but are instead constructed out of glowing jewellery-casket materials like lapis lazuli, jaspers, amethyst and amber. The charm and delight of this wide array of decorative materials, as well as a practical understanding of their properties when applied to functional objects ranging from cutlery to furniture, shines through in his work, creating a Valadier touch that has always made his surviving works into collectors’ pieces of such distinction.

This fantastic piece has been studied several times by Alvar Gonzales-Palacio who wrote an important catalogue note when the lot was previously presented at Sotheby’s Paris in 2008, that was used as a base for this essay.





Hugh Douglas Hamilton, Portrait de Henry Benedict Maria Clement Stuart, Cardinal York vers 1786, National Portrait Gallery, Londres



Détail des armoiries

36

COFFRET À LIQUEUR EN VERMEIL AUX ARMES DU CARDINAL DUC D'YORK, PAR LUIGI VALADIER (1726-1785), ROME, VERS 1785

AN ITALIAN SILVER-GILT CELLARET WITH THE COAT-OF-ARMS OF THE CARDINAL DUKE OF YORK, BY LUIGI VALADIER (1726-1785), ROME, CIRCA 1785

reposant sur quatre pieds en forme d'aigle, le haut du corps orné d'une frise de bucranes coiffés de rubans et guirlandes de laurier, entourée de deux frises de feuilles de laurier, celle du haut piquée de roses, une troisième frise identique au bas du coffret, ornées de médaillons en mandorle encadrés de rubans, l'un figurant un couple de cygnes, l'autre un couple de hérons, les anses en pampres et têtes de lions, le couvercle à charnière orné de deux putti tenant un écusson

on four eagle-shaped feet, the upper part with a frieze decorated with bucrania and laurel wreaths framed by two similar laurel friezes, the upper incorporating rose heads, with a third similar lower frieze, with elliptical plaques applied on both sides of the casket, cast and chased respectively with swans and herons catching a frog, the handles formed as vines issuing from lions' heads, the domed hinged cover embossed and chased with vines and grapes, surmounted by a finial of two putti cast in the round displaying the engraved coat-of-arms
Height 13 in., width 13³/₈ in., depth 9 in.;
Haut. 33 cm; larg. 34 cm; prof. 23 cm
Wiegth. 265.20 oz; Poids: 8250 gr.

PROVENANCE

Henri-Benedict Stuart, cardinal duc d'York, Rome ; Collection des ducs de Hamilton, probablement acheté par William, 11ème duc de Hamilton (1811-1863), avant 1852 ; Christie's Londres, *Catalogue of Fine English and Foreign Silver Plate, the property of the Trustees of His Grace the late Duke of Hamilton*, 4-8 novembre 1919, lot 111 ; Sotheby's New York, 21 avril 1983, lot 187 ; Sotheby's Paris, 10 avril 2008, lot 154. (La notice de cet lot avait été rédigée par Alvar Gonzales-Palacios)

EXPOSITION

Luigi Valadier, The Frick Collection, New York, 2018.
Valadier, splendore nella Roma del Settecento, Galleria Borghese, Rome, 30 octobre 2019-2 janvier 2020.

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Valadier, splendore nella Roma del Settecento, Galleria Borghese, The Frick Collection, New York, 2018, Rome, 30 octobre 2019-2 janvier 2020, p. 117-119. fig. 3_64
A. Coliva, *Valadier, splendore nella Roma del Settecento*, Galerie Borghese, Rome, 2019, p.274-275 (illustr.).
A. Gonzalez-Palacios, *I Valadier*, Milan, 2019, illus. p 271.

€ 200,000-300,000

This royal silver-gilt casket made for Cardinal Duke of York, by the best Italian silversmith of the 18th century, Luigi Valadier, has been part of the fabulous collection of the Dukes of Hamilton. His pendant, a royal silver-gilt caddinet is now in the Royal Collection of King Charles III.



HENRY BENEDICT STUART, A CARDINAL PRETENDER TO THE THRONE OF ENGLAND WITH A PASSION FOR THE ARTS

The coat of arms on the box are those of Cardinal Henry Benedict, Duke of York, the youngest son of James III Stuart, the Jacobite heir nicknamed the “Old Pretender”, and his wife Clementine Sobieska, who were exiled to Rome. Born in 1725 in Rome, he became a Cardinal in 1747 under the pontificate of Benedict XIV, then vice-chancellor of the Holy Roman Church and archpriest of St Peter’s Basilica in Rome, and finally bishop of Tuscolana, based in Frascati. He died in 1807.

Henry’s coat of arms changed over the years, and included an elliptical shape when he was still a younger man, but this symbol disappeared when his elder brother died in 1788; Henry then became the heir and pretender to the throne. The elliptic shape on the box dates it from before 1788. Henry believed himself to be the natural heir to the English throne and did not hesitate to inscribe the word ‘denominato’ (so-called) before his title, Duke of York to emphasize this claim. He even had a medal struck with his effigy with the title ‘Henry IX’. After the Cardinal’s death, this claim to the throne was passed on to Charles-Emmanuel of Sardinia, the great-grandson of Henrietta-Anne, the youngest daughter of King Charles I of England, Scotland and Ireland.

The Cardinal of York was a great lover of silverware, and commissioned many pieces from Italian silversmiths, including a rococo style ewer and basin from Angelo Spinazzi, circa 1740-1750. The inventory of the Valadier workshop, drawn up in 1810 mentions “some lapis lazuli mounted on copper that belonged to the episcopal staff of His Eminence of York” as well as “a gilt metal table clock, the marble base decorated with two figures, dolphins, trophies and other ornaments, with its movement”. This description seems to correspond to the clock in the Ashmolean Museum in Oxford, bearing the Cardinal’s coat of arms and royal crown.

During the French Revolution, the cardinal encountered financial difficulties and even had to sell some of his possessions. He was forced into exile in Naples and then Venice, where he attended the papal conclave electing Pope Pius VII. On his return from Rome, however, he commissioned Luigi Valadier to make a chalice set with precious stones, which he bequeathed on his death to Saint Peter’s Basilica, where it can still be seen today. Our casket is unmarked, but it can undoubtedly be attributed to Luigi Valadier and also possibly his son, Giuseppe. Indeed, the quality of execution,

the finesse of the chasing and the decorative motifs found on other hallmarked pieces are typical of the Valadiers’ work.

One example is a writing case bearing the coat of arms of Pope Pius VI, in a very similar style, in the Wallace Collection in London.

Moreover, This box was not made on its own, but with a silver-gilt caddinet with the same coat of arms, both objects being found in the collections of the Dukes of Hamilton and then in the famous sales of this collection in 1929. The caddinet, a Royal object par excellence as it symbolized the sovereign’s place at the table, whilst also accommodating his napkin and spices, which were very expensive at the time, is similarly decorated with the same motifs and bearing the Cardinal’s coat of arms. At the 1929 sales, the two pieces were sold separately, with the caddinet now part of the English Royal Collection and kept at Holyrood Palace in Edinburgh.

The style of the two pieces is neoclassical, a great specialty of the Valadiers, with bucrania, swans in waterscapes and eagle-shaped feet. Preparatory drawings by Valadier have been found, notably for the drawing of the swan in the central cartouche, which supports the attribution of our case. Thanks to their similar decoration, it is highly likely that these two pieces were created to be simultaneously presented on the dinner table, with their magnificence displayed to the guests.

FROM A COVERED BOX TO A LIQUOR BOX, THE REDISCOVERY OF A FUNCTION

For many years, this box had no particular name; experts called it a box and associated it with a storage function. But thanks to the work of Alvar Gonzales-Palacios, its usefulness has been revealed. He found drawings of other similar boxes, with compartments to accommodate small bottles. The use of such cellarets had fallen out of fashion by the end of the 18th century, but examples were known from 16th-century inventories. These cellarets were used for hunting parties in particular, and the finest examples were created during the reign of Louis XIV, who owned at least two which are listed in the inventories of 1685 and 1687.

This liqueur cellaret was made to match the silver-gilt caddinet with the same coat of arms of the Duke of York. These two objects were totally obsolete by the end of the 18th century, but they served to reinforce the Royal status and thus legitimize the Duke of York’s position as a pretender to the throne of England.





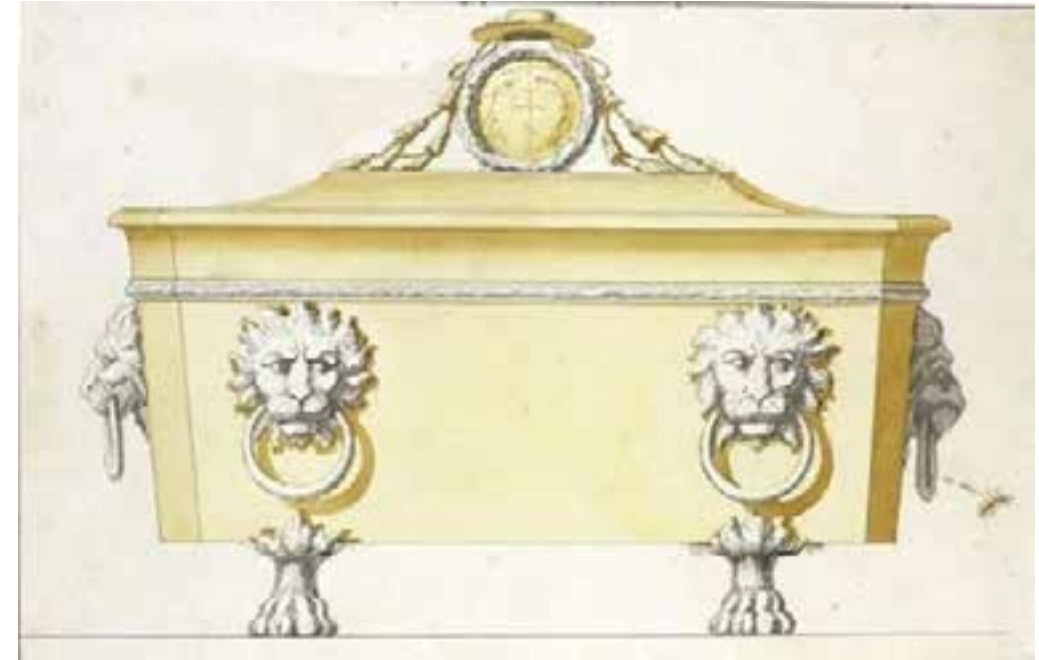
Projets de soupières par Luigi Valadier

WILLIAM, 11TH DUKE OF HAMILTON (1811-1863), COLLECTOR OF JACOBITE SUITORS

The collections of the Dukes of Hamilton, most of which were dispersed in the major auctions of 1882 and 1919, were built up by several members of the family with a discerning eye and led to an extensive portfolio of pieces. The family's first great collector was Alexander, 10th Duke (1767-1852), who often travelled to Italy and brought back many works of art to furnish his palace. His wife Susan Euphemia Beckford (1786-1859) was the only daughter of William Beckford (1760-1844), the greatest English collector of the 18th century. Thanks to her, the Hamilton Palace collections grew considerably. However, the couple were not necessarily enamoured with works associated with the pretenders to the Stuart throne, nor were they supporters of the Jacobites. It was their son William, the 11th Duke (1811-1863), who formed the largest part of the collection which relates to the Stuarts. In

particular, he bought a painting depicting James Stuart positioned in front of his Roman residence, the Palazzo Mutti, in 1845 (now in the Scottish National Portrait Gallery), followed by many other pieces from Rome.

Our casket or cellaret and the caddinet are listed in the Duke's inventories of 1857, with our casket being completed by "six bottles and six spoons", a reference to its original function as a liqueur cellaret. They are part of a magnificent set of silverware that includes an ewer and its basin bearing the arms of the Cardinal of York, made by Angelo Spinazzi, circa 1740-1750, and which were present in the apartments of the Duchess of Hamilton in 1848, with the inscription "Marquis", which was William's title until 1752, the date of his father's death. It is therefore likely that the caddinet and cellaret were purchased in the same year as the ewer and basin, when William was the Marquess of Douglas and Clydesdale.



Luigi Valadier, Dessin pour un cercueil en forme de sarcophage avec des poignées en masques de lions et le couvercle surmonté d'armoiries d'un cardinal

LUIGI VALADIER

Andrea Valadier was born in 1695 in Aramont, France. He arrived in Rome in 1714 and from 1723 onwards worked in the workshop of Francesco de Martinis. In 1725, he registered his mark, AV with the three lilies of France "Tre Gigli di Francia".

Luigi Valadier, the eldest son of Andrea Valadier and Anna Tassel, was born on 26 February 1726. The silversmith lived in the Maison Saint Sauveur on the San Luigi dei Francesi piazza. In 1732, Giovanni Valadier was born, and he too became a goldsmith. Andrea received orders from all over Italy (the church of Capodimonte in 1738) and also from foreign countries (the doors of the baptistery of the patriarchal church in Lisbon in 1744, which disappeared in the earthquake of 1755). In 1754, Luigi left to continue his studies in Paris. Back in Rome, he married Caterina della Valle, daughter of the sculptor Filippo della Valle, on 26 May 1756. On 23 July 1759, Andrea Valadier was buried in the church of San Dionigi alle Quattro Fontane.

On 24 February 1760, Luigi Valadier became master goldsmith. He chose the LV hallmark and the three lilies of France. That same year, he was commissioned to make a sanctuary lamp for the cathedral of Santiago de Compostela.

Giuseppe Valadier, his son and future goldsmith and architect, was born on 14 April 1762. That same year, the two brothers, Luigi and Giovanni decided to go their separate ways. Giovanni kept his father Andrea's workshop, while Luigi moved to 89 via del Babuino, an address he would retain for the rest of his life.

In 1767, Luigi made a monstrance for Mexico Cathedral. In 1770, he delivered a silver and lapis lazuli sarcophagus for the altar of Santa Camilla in the church of Santa Maria Maddalena in Rome. In 1771, he delivered a gold tabernacle for Seville Cathedral. The silversmith also began to supply fireplaces, tables, centerpieces, bronze busts, etc.

1775 saw the election of Pope Pius VI Braschi. The Vatican became a frequent client of the silversmith (Saint Peter's bells). Pope Pius VI visited Braschi's workshop four times, the third time in the company of King Gustav III of Sweden. On 15 September 1785, at the age of fifty-nine, the silversmith threw himself into the Tiber. He was buried in the church of Saint Louis des Français.

37

PAIRE DE COUPES EN MARBRE BLANC,
BRONZE PATINÉ ET DORÉ, PAR GIUSEPPE
VALADIER (1762-1839), ROME, VERS 1790

A PAIR OF ITALIAN PATINATED AND GILT-
BRONZE MOUNTED WHITE MARBLE TAZZE,
ROME, CIRCA 1790, BY GIUSEPPE VALADIER
(1762-1839)

la base en marbre *rosso antico*, le piédoche orné
de bustes de lion, la vasque cannelée

the fluted white marble tazza flanked by bronze
lion monopidia and gilt-bronze foliage and draped
swags, on a rosso antico marble base
(2)

Height. 9 in, width. 9 3/4 in ;
Haut. 23 cm, larg. 24,5 cm

PROVENANCE

Galerie Kugel, Paris.

REFERENCES BIBLIOGRAPHIQUES

G. Beretti et A. Cottino, *Gli splendori del bronzo.
Mobili e oggetti d'arredo tra Francia e Italia
1750/1850*, Turin, 2002, p. 136, cat. n. 51, ill.

€ 80,000-120,000

This pair of tazze is one of the boldest of
Giuseppe Valadier's creations, an exuberant
example of the creative possibilities of his
antiquarian taste.



Almost every separate element of the ornament on these *tazze* can be traced back to Antiquity, though they are combined in a relatively unexpected way. The form of the *tazza* is inspired in large part by the second-century example that was first recorded in the Museo Pio Clementino on 18th April 1787,¹ and which is still on display there to this day (MC.819.0.0). There are several differences, notably that the ancient model has carved swans to the corners and no handles, but the two clearly share the same fluted and gadrooned base, egg-and-dart rim, square-form basin and even the shell-like inner reserve centred by a floral rosette. This square *tazza* would become a very popular model in the nineteenth century, particularly in the form of miniatures for Grand Tour buyers from the workshop of Benedetto Boschetti, but at the time that Valadier created these, the ancient example would have been a relatively fresh and new discovery.

Combined with the square *tazza*, though, are some lion monopodia that also clearly draw on Ancient Rome. This motif, which evokes the muscular prowess of one of nature's most impressively vicious apex predators, was widely present in Ancient Roman ornament, and we see it too with many variations across the *œuvre* of the Valadiers. In Valadier drawings, winged lion monopodia can be spotted on a design for an ice bucket,² related griffin-form monopodia feature on a drawing for a salt cellar in the Cooper Hewitt collection (1901-39-1162), and a variation of a squatted leg transforming into an acanthus leaf at the knee can be seen on another design, the purpose of which is not entirely clear.³ In documented pieces by the Valadiers, there are winged lion monopodia to a pair of *tazze* in a private collection,⁴ a porphyry salt cellar in the Museo Arqueológico Nacional in Madrid (1920/13/9) and even on the wooden supports for a cabinet made for the Museo Profano in the Vatican.⁵ The Valadiers creatively combine the monopodia with the *tazza* form, while also adding additional gilt-bronze festoons, another ancient decorative motif that can be spotted on countless Ancient Roman sarcophagi such as MNC 1854 in the Louvre. The overall product is an original model that bears witness to the ability of the Valadiers to create something new using decorative tools that were millennia old.

1 A. Gonzáles-Palacios, 'Pio VI, Franzoni e il colore delle pietre', in *Splendor Marmoris*, ed. Grégoire Extermann and A. Varela Braga, Rome, 2016, p.346.

2 III. F. Leone, 'Album Valadier della Pinacoteca comunale di Faenza', in *Valadier: Splendore nella Roma del settecento*, ed. G. Leardi, Rome, 2020, f.34, fig. A.

3 *Ibid.*, f.81 fig. B.

4 III. G. Leardi (ed.), *Valadier: Splendore nella Roma del settecento*, Rome, 2020, cat. 44, p. 296.

5 III. A. Gonzáles-Palacios, *Luigi Valadier*, New York, 2018, p.262, fig.6_4.



PAIRE DE CANDÉLABRES EN BRONZE DORÉ ET MARBRE BLANC, ROME, VERS 1783, PAR LUIGI VALADIER (1726-1785)

A PAIR OF ITALIAN GILT-BRONZE MOUNTED WHITE MARBLE THREE-LIGHT CANDELABRA, ROME, CIRCA 1783, BY LUIGI VALADIER (1726-1785)

à trois lumières, le fût en colonne en gaine cannelée surmonté de bustes féminins, sommé de flammes

the tapered stem surmounted by female busts issuing three candelarms, with a flamed finial (2)

Height. 15 in, width. 9 in ;
Haut. 38 cm, larg. 23 cm

PROVENANCE

Peut-être partie du service Braschi commandé vers 1783 à Luigi Valadier aujourd'hui conservé au musée du Louvre et en partie en dépôt au château de Versailles.

EXPOSITION

Valadier, splendore nella Roma del Settecento, Galerie Borghèse, Rome, 30 octobre 2019-2 janvier 2020.

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G. Leardi, *Valadier, splendore nella Roma del Settecento, catalogue de l'exposition*, Galerie Borghèse, Rome, 2019, pp. 348-349, cat. n. 65.

€ 50,000-80,000

These candlesticks are identical to a pair in the Musée du Louvre, and there is a strong possibility that the whole matching group were part of a magnificent commission for Prince Braschi for a dazzling surtout de table. They are made by Luigi Valadier, the most important name in luxury hardstone and silver items of eighteenth-century Italy.





Paire de candélabres à trois branches, Luigi Valadier, musée du Louvre



les candélabres présentés au musée du Louvre sur le surtout Braschi

This model, bringing together Classical architectural motifs with glamorous gilt-bronze mounts incorporating female terms, has been well documented in the literature on Valadier. This is mainly on account of the three additional pairs of matching candlesticks of the same model in the collection of the Louvre (MV 1057, MV 854 and MV 867), differing only in the absence of two ring-shaped mounts to the bases. These have been cross-referenced with drawings by Valadier of similar caryatids that are held in the Victoria and Albert Museum (D.1532-1898) and a private collection,² and can also be seen on a pair of Valadier candlesticks sold at Christie's Amsterdam, 4 April 2012, lot 363. In the inventory of Valadier's workshop drawn up in 1810, an unspecified number of "cimase per candelieri a tre teste"³ (moulds for candlesticks with three heads) are mentioned, which likely included the moulds for the present candlesticks.

In addition, the various neoclassical elements of the design also harmonise with other candlesticks in the oeuvre of the Valadiers: for example, they often employ similar swags around columnar shafts of candlesticks, as is visible on two candlesticks in the V&A drawing and a set of porphyry candlesticks pictured in the 2018 monograph *Luigi Valadier*.⁴

The nature of the historical record has left the exact commission and the patron of these candlesticks down to a degree of interpretation. At points, these models have been thought to have been a constituent part of the magnificent *deser* commissioned by Count Braschi in the 1780s. When Alvar González-Palacios discussed the Louvre examples of this model in his 1997 study *L'Oro di Valadier*, he was of the opinion that they corresponded to entry 121 in an 1801 inventory that was drawn up after the *deser* was seized by Napoleonic forces.⁵

121 – 6 fois – six girandoles à 3 branches en bronze doré, soutenues par des cariatides de la même matière, posées sur des piédestaux et bases de marbre blanc, garnis de bronze doré.⁶

However, in a later study published in 2018, González-Palacios wrote that he was is "no longer convinced" that the candlesticks definitely correspond to entry 121," and use the same footnote.⁷

Documented *desers* at this scale tend not to include candlesticks, in keeping with the common architectural form of these centrepieces, and the most 'functional' pieces in the groups are bowls and salts.⁸ However, the inventory for the Braschi service includes numerous entries for "flambeaux", "candélabres" and "girandoles", making it clear that the shipment contained plenty of lighting in a style that conformed with the *deser*. These could have been commissioned with the *deser*, or possibly chosen from stock on account of their complementary style – there is a degree of uncertainty because the Braschi service was never comprehensively itemised and the contents of the 1801 inventory is described as "the table centrepiece of the Prince Braschi and objects thought to have belonged to it" ("et objets censés en provenir", my italics).⁹ Overall, then, there is some documentary evidence suggesting that these Valadier candlesticks may indeed have been a part of the Braschi commission, one of Valadier's most ambitious and impressive *deser* creations.

1 See the 'Literature' and 'Exhibited' sections.

2 Pictured in A. González-Palacios, *Luigi Valadier*, New York, 2018, p.237, fig. 5_27.

3 Reproduced in T. L. M. Vale (ed), *The Art of the Valadiers*, Turin, 2017, p.136.

4 González-Palacios, p.231.

5 A. González-Palacios, *L'Oro di Valadier*, Rome, 1997, p.242.

6 González-Palacios, 2018, p.524 and 528.

7 Ibid., p.256, fn. 36.

8 Compare the first *deser* made for the Bailli de Breteuil, now in the Hermitage Museum, St Petersburg, pictured in G. Leardi (ed), *Valadier, catalogo della mostra*, Rome, 2019, pp.290-291.

9 González-Palacios, 2018, p.523.





Pompeo Batoni, Portrait de Pie VI, 1775, Dublin National Gallery of Ireland

39

MICROMOSAÏQUE PAR CESARE AGUATTI (ACTIF FIN DU XVIII^E SIÈCLE), ROME, DATÉE 1774, DANS UN CADRE EN BRONZE DORÉ PAR PAOLO SPAGNA (1736-1788) PORTANT LES ARMES DU PAPE PIE VI

A MICROMOSAIC BY CESARE AGUATTI (ACTIVE LATE 18TH CENTURY), ROME, DATED 1774, IN A GILT-BRONZE FRAME BY PAOLO SPAGNA (1736-1788) WITH THE COAT-OF-ARMS OF POPE PIO VI

représentant le Temple de Vesta à Tivoli, la micromosaïque signée et datée « Cesare Aguatti Romano 1774 », le cadre en bronze doré daté 1776

representing the Temple of Vesta at Tivoli, the micromosaic dated and signed «Cesare Aguatti Romano 1774», the frame dated 1776
Micromosaic: 18 ½ x 26 in; the frame: 30 ¾ x 31 ½ in ; Micromosaïque : 47 x 66 cm ; le cadre : 78 x 80 cm

As a Papal diplomatic gift, this exquisite micromosaic panel is one of the earliest existing examples of the micromosaic technique, or mosaici minuti, executed by Cesare Aguatti, who, alongside Giacomo Raffaelli, was considered the leading mosaicist of his generation. Complementing the exquisite splendour of this panel is the superb gilt bronze frame by the silversmith Paolo Spagna, which is surmounted by the coat of arms of Pope Pius VI (1717-1799) and is documented in the Vatican archives as having been acquired in 1775 during the very first months of his papacy.

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A. González-Palacios, *Arredi e Ornamenti Alla Corte di Roma 1560-1795*, Milan, 2004, p.231, fig.6.

€ 250,000-500,000



Micromosaïque par Cesare Aguatti 'Vue du Temple de Sybille', 1775, Collection Burghley House, Lincolnshire







Micromosaïque par Cesare Aguatti, 1779, Vue du Colisée, avec un cadre par Paolo Spagna, Palais de Pavlovsk, Saint Petersburg



Dessin par Paolo Spagna, avec une section du cadre aux armes de Pie VI, vers 1775



Cadre par Paolo Spagna avec une micromosaïque par Andrea Volpini, 1784, Nationalmuseum de Stockholm

Cesare Aguatti was active in the Studio Vaticano del Mosaico, where he possibly received his training, and developed the technique of *smalti filati* or spun enamel threads cut into miniature tesserae that allowed the production of extremely small mosaic panels. This led to the establishment of the micromosaic technique, which would go on to achieve tremendous success in Rome with collectors, amateurs and tourists.

He is known to have worked for the Borghese family, as in 1779, Aguatti produced a micromosaic column decorated with grotesques for the *Sala degli Imperatori* in the Villa Borghese. He also worked for the Papal administration – as this panel proves – and was involved in the restoration of the floors in the Baths of Otricoli and the Rotonda in the Museo Pio-Clementino.

The present lot was first studied by Alvar Gonzalez-Palacios who discovered the documentation referring to the micromosaic acquisition in the Vatican archives, as well as to the commission of its frame:

“Il Comp[utista] specifica mandato a favore di Cesare Aguatti mosaicista di scudi trecentottanta moneta... d'un quadro in mosaico alto palmi 2 lungo palmi 2 ¾ per traverso rappresentante la Sibilla Tiburtina ed a noi consegnato per Servizio di Sua Santità

Di Palazzo i 7 Giu.º 1775”

(Archivio Segreto Vaticano, Sacri Palazzii Apostolici, Computisteria, fascio 343, carta 132) *apud* González-Palacios,2004, p.240)

Aguatti's earliest micromosaics are dated to around 1773, notably the *View of the Colosseum*

(current whereabouts unknown), sold at Christie's, 8-10 June 1857, lot 261. The most pertinent comparisons for the present rare micromosaic are the pair of *vedute* by Aguatti which are preserved at Burghley House, Lincolnshire. Also signed and dated 1774, they depict a *View of the Colosseum* (inv. EWA08660), and a *View of the Temple of Vesta* (inv. EWA08660) which is closely comparable to the present lot. These were acquired by the 9th Earl of Exeter on his Grand Tour through the intermediation of Thomas Jenkins, who wrote to Lord Exeter on 11th March 1775: *“enclosed... the receipt from Cesare Aguatti...the Person that makes ...an excellent mosaick... of the Sibill Temple at Tivoli...wonderfully fine... he is certainly the best workman that ever was in Mosaick”* (Roberto Valeriani, “Rieffenstein, Piranesi e I fornitori romani del Conte di Exeter”, in *Antologia di Belle Arti*, 1998, nrs.55-58, pp.150, 153).

Temple of Sybil, also known as the Temple of Vesta, was located in Tivoli in the Roman *campagna* and was one of the most frequently depicted Roman ruins, with its dramatic location at the top of a hill overlooking a waterfall and creating a picturesque tableau of nature and history that made it a main attraction to visitors of the region. It was therefore an ideal subject for mosaicists, who were probably working from existing prints, although unidentified in this case.

This exquisite panel, with its meticulous and painstakingly novel technique, was considered worthy of a frame that had a correspondingly rich level of ornament. The Papal administration chose Paolo Spagna, who had only officially become a silversmith in 1772, meaning that this frame

would have been one of his first commissions from the Papal court. The quality of the chasing and precision of casting underlines his training as a silversmith and the bill for his work also reveals that Spagna created the wax model for it, proving that he had designed the piece:

“Conto de Lavori fatti p il Sagº Palazzo Apostolico ad uso di argentiere...

Per aver fatta una Cornice quadra di Modello di Salvator Rosa larga palmi 4 scarsi ed alta p.mi 3 circa con arma isolate al disopra con festoni et altro, con ornati di foglie intorno che girano, riporti nella ognature, con altri riporti al guscio traforati di ornati, con sue fusarole al cordone di dentro, fascina girata e fittuccia ed altro lavoro d'ornato al cordone grande ed altri ornati alla detta cornice, e con spesa di metallo p detta cornice s 120

Spesi alla piastra grande d'ottone messa al di dietro della cornice compresovi fattura, brunitura e fermata com sustinenti s 8

Spesi p. l'armatura di ferro e doratura dell'occhietto s3

Oro andato p. dorare l'anzi detta cornice, cioè riporti, arme e festoni isolati, zecchini N.o 262 S 54:32

Per fattura delli Doratori compresovi argento vivo, acqua forte, grattabuscie, carbone et altre spese s 26:50

Per saldatura di arg.to andato p. saldare tutti li raporti della sudetta cornice s 5

Per aver fatto il disegno con il modello di cera per fare la sud.a s 12

Oro ricev.o dal Sag.º Palazzo per dorare la sud.a cornice che importa s 85:41

Il presente conto tarato a suoi doverosi prezzi importa netto scudi

Pietro Camporese Archº Magg.e

...lo ...Paolo Spagna...

11 marzo 1776

(Archivio Segreto Vaticano, Sacri Palazzi Apostolici, Computisteria, fascio 347, carta 49, *apud* González-Palacios,2004, p.237)

The arms surmounting the crest are those of Pope Pius VI, Giovanni Angelo Braschi (1717-1799, who was Pope from 1775) and used only very briefly in the first period of his papacy. Widely criticized for being too complex and for carrying symbols of other European powers, the design for this crest was quickly simplified. The first version of the arms can be seen in drawings of frames which came from the collection of the Valadier workshop, although some are known to have belonged to Pietro and Giuseppe Spagna, and designed by Paolo. The Spagna's acquired the Valadier workshop with its contents in 1832.

The present framed panel was one of the very first commissions by Pius VI as diplomatic gifts to royal visitors to Rome, and although it is not yet known who the recipient was, other gifts of framed mosaics are known in international institutions such as the Residenz in Ansbach, Pavlovsk Palace, Royal Palace, Stockholm, the Kunstindustrimuseet in Copenhagen and the Kunshistorisches Museum in Vienna.



Détail

40

PAIRE DE GAINES EN MARBRE, MICROMOSAÏQUE ET BRONZE DORÉ, ROME, VERS 1780, LES MICROMOSAÏQUES ATTRIBUÉES À GIACOMO RAFFAELLI (1753-1836)

A PAIR OF ITALIAN MARBLE, MICROMOSAIC AND GILT-BRONZE PEDESTALS, ROME, CIRCA 1780, THE MICROMOSAICS ATTRIBUTED TO GIACOMO RAFFAELLI (1753-1836)

ornée de décors néoclassiques rayonnant avec des papillons et des oiseaux branchés, au centre une cassiolette flammée dans un médaillon, la micromosaïque soulignée d'une frise de perles et d'oves

adorned with radiant neoclassical motifs incorporating butterflies and birds, centered by a flaming cassiolette in a medallion, the micromosaic underlined by a frieze of pearls and oves (2)

Height. 45 1/4 in, width. 14 3/8 in, depth. 11 1/2 in ; Haut. 115 cm, larg. 36,5 cm, prof. 29 cm

PROVENANCE

Galerie Kugel, Paris.

BIBLIOGRAPHIE

A. M. Massinelli, *Giacomo Raffaelli (1753-1836). Maestro di stile e di mosaico*, Florence, Aska Edizioni, 2018, pp- 81-83 fig. 67.

€ 100,000-150,000

Artist, entrepreneur, technical innovator, tastemaker – Giacomo Raffaelli was at the centre of artistic life in Rome at the turn of the 18th century, a period incredibly rich in political and sociological changes throughout Europe. Despite these changes, Rome maintained its role as the ultimate reference for artistic sources and inspiration and consequently the trade with foreign visitors, who flocked to the Eternal City, continued to boom. Giacomo, having studied painting and sculpture from a young age and believed to have originated from a family who provided *smalti* at the Vatican Mosaic Workshop, alongside fellow *mosaicisti* such as Cesare Aguatti, soon developed the technique of minute mosaic pieces, which allowed for an expansion of the number of colour tones used in order to create small pictorial plaques, a technique which later became known as micromosaic.

With his studio in via S. Sebastianello just off the Piazza di Spagna, he attracted important foreign clients to whom he supplied a variety of objects, from candelabra and vases to *surtouts de table*, which incorporated reductions of classical monuments. He also produced exquisite marble carved chimneypieces, incorporating antique marbles, hardstones and micromosaic panels.

Influenced by the requests of English patrons and agents, and by the designs of architects such as Robert Adam, but also Giovanni Battista Piranesi, Roman chimneypieces developed from the more





subtle white carved architectural examples into rich ornamental frames which accommodated micromosaics and marble panels, both plain and colourful and of which talented sculptors like Francesco Antonio Franzoni and Lorenzo Cardelli supplied impressive examples. As a record of their popularity, it is known that Frederick Hervey, 4th Earl of Bristol and Bishop of Derry, commissioned at least 18 chimneypieces for his residences, including for the large villa he built in Suffolk called Ickworth House. Some were made by Cardelli which incorporated micromosaics by Cesare Aguatti, but one of the chimneypieces remaining at Ickworth can be attributed to Raffaelli (Massinelli, p. 77, fig. 62).

Due to their obvious similarities, the present pedestals need to be understood within the context of the production of micromosaic chimneypieces during the period, but as pedestals they are rare examples of their type and are possibly unique – this also raises the probability of them being a specific commission to hold a particular work of art.

What is particularly striking in our pedestals is the high quality of the design, which was inspired by the classical ornamental sources available, and the display of all the characteristic hallmarks of Raffaelli's work: the superb technical virtuosity is typical of his style, observable in the placement of the tesserae in the background to blend with the statuary white marble, as are his signature ornamental motifs of butterflies and flaming atheniennes on the central medallions. The richness and vibrancy of the colours, in an enormous array of tones, is a testament to the heights of mastery which Studio Raffaelli reached in the micromosaic technique.

Annamaria Massinelli, in her groundbreaking monograph on the artist, has identified three stylistically different groups of chimneypieces and friezes in Raffaelli's oeuvre, and the present pedestals can be placed in the second of her groups, which also includes a chimneypiece at Palazzo Braschi, Rome (Massinelli, p. 82., fig. 68). This has uprights with similar design, though with central medallions that are left blank. Another chimneypiece within this group is at the Marmorpalais in Potsdam, a summer residence built in the Neuer Garten for Frederick William II of Prussia between 1787 and 93 (Massinelli, p. 83., fig. 69).

Although Raffaelli moved to Milan in 1804, to direct a mosaics workshop which had been established by Eugène Beauharnais on orders from Napoleon the previous year, his Roman studio nevertheless continued its operations.

During his career, Raffaelli's entrepreneurship led him to establish strong relationships with royal patrons such as the Tsar of Russia, King Stanislas Poniatowski of Poland and the new Imperial French family, with his fame continuing to spread throughout Europe. Raffaelli also travelled to Vienna during the 1814-1815 Congress that took place there following the fall of the Napoleonic rule, where he also established a small exhibition space to advertise and sell his goods amongst the visiting dignitaries.

Raffaelli returned to Rome from Milan between 1817 and 1820. He died in 1836, at his home at 92 via Babuino, in a house designed by Valadier.



PAIRE DE COMMODES EN ACAJOU, MARQUETERIE D'AMARANTE ET BOIS FRUITIERS ET BRONZE DORÉ, MILAN, FIN XVIIIIE-DÉBUT DU XIXE SIÈCLE, PAR GIUSEPPE MAGGIOLINI (1738-1814)

A PAIR OF ITALIAN GILT-BRONZE MOUNTED AMARANTH AND FRUITWOOD MARQUETRY MAHOGANY COMMODES, MILAN, LATE 18TH-EARLY 19TH CENTURY, BY GIUSEPPE MAGGIOLINI (1738-1814)

ouvrant par un abattant rétractable découvrant deux tiroirs, un tiroir en ceinture, la marqueterie à décor de guirlandes de fleurs et feuilles de chêne, au centre d'une peinture à l'huile sur bois représentant une femme à l'antique encadrée par un médaillon orné de sphinges ; les bronzes dorés à décor de lyre ; dessus de marbre gris veiné ; étiquette sur une traverse inférieure « XXX S.M.L'imperatore e Re n.197 », marque au feu F 1387, T.C dans un rond et A. et trois lettres illisibles 75 sur une commode

the gilt-bronze guilloche frieze above a marquetry sliding door with ribbon-tied floral swags and central neoclassical cartouche opening to reveal two drawers, the sides with lyra-shaped gilt-mounts and ribbon-tied floral marquetry, with a veined grey marble top, with a label on one inscribed « S.M.L'imperatore e Re n.197 », with branding marks F 1387, T.C in a circle and A. and three illegible letters with the numerals 75 on one (2)
Height. 39 3/4 in, width. 54 3/4 in, depth. 25 1/4 in; Haut. 101 cm, larg. 139 cm, prof. 64 cm

These extraordinary commodes illustrate a pivotal period in our history, when the political upheavals of the late 18th century naturally found echoes in the arts. Executed by the most talented Italian *ebanista* of his generation, Giuseppe Maggiolini, for Napoleon's apartments in the Royal Palace of Milan, they are exceptional, as their design assimilates the French influences that were imposed by the political climate, and their quality, underlined by the use of rich mounts and expansive use of mahogany, elevates them amongst Maggiolini's oeuvre..

PROVENANCE

Palazzo Reale, Milan, commandée par le vice-président Francesco Melzi d'Eril pour les appartements de Napoléon Bonaparte, roi d'Italie, en 1804 ;
Collection Stella Bernheimer Housman, New York;
Acquis par Dalva Brothers, New York, en 1953;
Pelham Galleries, Londres

EXPOSITION

Maggiolini al Fuorisalone, a cura di G. Beretti, Milan, 2015, n° 15.

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E; Colle, *Il mobile in Italia dal Cinquecento all'Ottocento*, Milan, 2009, p. 237.
E; Colle, *Il mobile neoclassico in Italia. Arredi e decorazioni d'interni dal 1775 al 1800*, Milan, 2005, p. 322.
G; Beretti, *Giuseppe Maggiolini. L'officina del Neoclassicismo*, Milan, 1994, pp.172-177.

• € 700,000-1,000,000







Andrea Appiani, Portrait de Napoleon en Roi d'Italie, vers 1805, Kunsthistorisches Museum, Vienne



Portrait de Francesco Melzi d'Eril, vers 1802

After the invasion of Lombardy by the French in 1796, the residence of the Habsburg governor of Milan, Archduke Ferdinand, was sacked and used as military barracks by the new ruling troops. By 1804, there was clearly a need to refurbish the palace in anticipation of the recently crowned Emperor Napoleon's visit in May 1805, where he would be crowned King of Italy.

The man in charge of the short lived Repubblica Italiana (1802-1805) was Vice-President Francesco Melzi d'Eril (1753-1816), who had been a patron of Giuseppe Maggiolini (1738-1814) since at least 1798. It was to Maggiolini that Melzi d'Eril turned to commission the present lot, a pair of commodes that would demonstrate a quality and taste suitable for the new Emperor.

One of the commodes carries the label for the inventory of the palace during the Napoleonic regime, stamped "S.M. L'Imperatore e Re / n.º

197" and was photographed in the royal palace in 1934 (Civico archivio fotografico, Milan, published Beretti, 1994, p. 176, ill. 226). Equally, this commission is well documented in the Fondo Maggiolini (Raccolte artistiche del Comune di Milano, Castello Sforzesco), a group of two thousand drawings that belonged to the Maggiolini workshop which are an invaluable window into its artistic practice and of its collaborators. Four of them relate directly to the commodes: a project for the front of a commode, possibly by painter and ornamentalist Giuseppe Levati, showing the guilloche frieze mount, and the central panel with the oval medallion with ribbon-tied garlands; a silhouette for the bronze framed plaque with sphinxes; and a study for two canted marquetry corners, which have a revealing inscription by Giuseppe Maggiolini – "1804 / *Pilastrini in angolo / comò richi Melzi*" ("1804 / corner pilasters / rich commodes Melzi").

Maggiolini must have received precise instructions for this commission, as it is quite idiosyncratic within the context of his work. The use of rich bronze mounts, Wedgwood-inspired plaques and the expansive area of mahogany veneers are all reminiscent of the French late Louis XVI style, and still far from the Empire spirit that would characterize the Napoleonic regime. Nevertheless, the choice of incredibly fine marquetry underlines his own strengths, and the solution of a top-hinged front, *sans traverse* opening to reveal drawers, is a typically Lombard functionality choice.

The famous commode by Jean-François Leleu (Christie's Monaco, A. Ojeh collection, 11 and 12 December 1999, lot 60), as well as the blue-painted copper medallions representing Renommée and Victoire, inspired by Wedgwood's biscuit plates, which were very popular for decorating certain pieces of furniture at the end of the 18th century. Invented by Josiah Wedgwood in 1775, the taste for this type of

ceramic biscuit plate with neoclassical motifs was very popular in France and reflected a wider fashion for all things English, known as Anglomania in the second half of the 1780s. This feature is unique in Maggiolini's production.

A documented pair of commodes by the Lombard ebenista is also worthy of note here, since they are a precursor to the present lot: illustrated in Beretti, 1994, p.94-95, they were commissioned on the occasion of a wedding and feature a panelled front with a marquetry central wreath flanked by garlands in a similar manner to the present lot. These comparable commodes are, nonetheless, in a typical Maggiolini style, particularly in the abundant treatment of the marquetry and the use of multiple woods and far from the quality seen in the present pair, only surpassed by the Sola Busca commodes, Maggiolini's *capolavori*, also reputedly from Napoleon's apartments, albeit at Palazzo Serbelloni (now at Fondazione Paolo e Carolina Zani, Brescia).

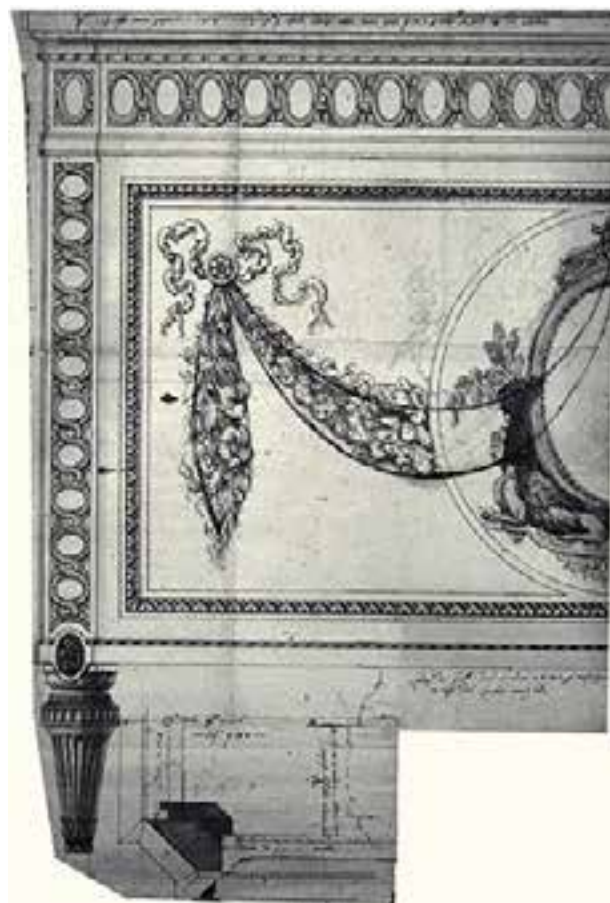


L'une des commodes in situ au Palazzo Reale, Milan dans les années 1930



Commode de Jean-François Leleu vendue chez Christie's Monaco, A. Ojeh collection, 11 and 12 December 1999, lot 60

Our royal commodes are part of a decorative experimentation that the political circumstances demanded and which did not see a continuation, except perhaps on a console in the Royal Palace in Genova – this console similarly uses rich mounts in the French manner, while ultimately being rooted in the Maggiolini style, in which marquetry takes centre stage. As Beretti puts it, “Nessuno avrebbe fino ad oggi creduto, sulla scorta della tradizione e della produzione maggioliniana conosciuta, che dalla bottega di Parabiago potessero essere usciti due mobili come la coppia di commode” [Until now, nobody would have believed based purely on historical tradition and on the body of furniture already known to be by Maggiolini, that two pieces like this pair of commodes could have come from his workshop in Parabiago.] (Beretti, 1994, p.173).



Atelier Maggiolini, peut-être Giuseppe Levati, Dessins préparatoire, Raccolta Maggiolini, Civico Gabinetto dei Disegni del Castello Sforzesco di Milano



**PAIRE DE MIROIRS EN BOIS DORÉ, LUCQUES,
FIN DU XVIIIÈ SIÈCLE**

**A PAIR OF ITALIAN CARVED GILTWOOD
MIRRORS, LUCCA, LATE 18TH CENTURY**

reposant sur deux sphinxes coiffées de vases,
la partie supérieure ornée d'une allégorie de
l'Abondance, de lionnes et d'enroulements feuillagés

the upper part with an allegory of Abundance,
lionesses and scrolling foliage, the lower section
resting on two sphinxes wearing helmets and
supporting vases with plumes of feathers
(2)
Height. 130 in, width. 51 1/4 in ;
Haut. 330 cm, larg. 130 cm

PROVENANCE

Galerie Gomiero, Milan ;
Sotheby's Milan, 20-21 décembre 2005, lot 352.

EXPOSITION

Biennale de Rome (palazzo Venezia), 2008

BIBLIOGRAPHIE

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octobre 2008, p. 106.

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lorenese 1737-1799*, Turin-Florence, 1992, p.158.

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Medici*, Turin-Florence, p.181.

S. Chiarugi, *Botteghe di mobili in Toscana
(1780-1900)*, Florence, 1994, 2° vol. p.80.

E. Colle, *Il mobile neoclassico in Italia. Arredi e
decorazioni d'interni dal 1775 al 1800*, Milan,
2005, p.200.

A. M. Massinelli, *Il mobile toscano (1200-1800)*,
Milan, 1993.

€ 150,000-250,000

The Noble provenance of this pair of mirrors is documented by one of the two mirrors which furnished the Piano Nobile of an aristocratic palace in Florence. They are a remarkable example of late 18th century Lucchese craftsmanship, which embellished some of the most important aristocratic palaces and embodied the sophisticated aesthetic that defined both the era and the region.

To find Tuscan mirrors of the same monumental size, virtuosic quality and flamboyant richness of decoration, we must visit the Royal Chamber (*Camera del Re*) via the *Quartiere d'Inverno* at the Palazzo Pitti in Florence, which is furnished with a mirror that displays a pair of sculptural griffons comparable to the carving on the present mirrors (see E. Colle, *Il mobile Neoclassico in Italia*, Milano, 2005, p. 200 fig. 42, and on the cover).

The Noble provenance of this pair of mirrors is documented by Sotheby's in their Milan, 20 - 21 December 2005 auction catalogue, where one of the two, lot 352, is illustrated in the interior of an Aristocratic Florentine Palace.

The monumental size of these mirrors, combined with the sphinxes that support the entire structure, manage to create a particular rich and balanced composition. Each element has been meticulously crafted and make these mirrors the finest example of their kind.

This pair of mirrors show all the characteristics of the Lucchese Neoclassic style:

The rectangular shape, emphasized by its vertical compositions, and the decorative motives on this pair of mirrors are typical of the pieces of furniture produced in Lucca at the end of 18th century - pieces that are still embellishing the aristocratic palaces in Lucca. The use of the 3-D sculptural figures of sphinxes, each surmounted by a vase and feathers, are reminiscent of the heraldic symbol of the Prince of Wales. This highlights the English influence on Tuscan decorative arts, particularly through the trading hub of Leghorn.

Similar sphinxes can be seen on the cresting of:

The mirror illustrated in *Il Mobile Lucchese* by Enrico Colle, Lucca, 2009, p. 180, fig. LXXXVIII B; The mirror formerly at Palazzo Cenami Spada in Lucca (published by S. Chiarugi, *Bottega di Mobili in Toscana, 1780-1900*, Firenze, 1994, n.50, p.80); The mirror at the Piano Nobile of Palazzo Rospigliosi at Pistoia published by A. Massinelli in *Il mobile Toscano, 1200-1800*, Milano, 1993, n.150, p. 86), and on the feet of the mirror presented for sale in May 2004 illustrated by E. Colle, *Il mobile Neoclassico in Italia*, Milano, 2005, p. 200); The decorative motif of the two lions on our mirrors, each looking outwards and flanking the mythological allegorical half-figure of Abundance holding a cornucopia in each hand, is also used in a mirror sold at Sotheby's in New York October 2007, lot 304 (illustrated by E. Colle, Lucca, 2009, fig LXXXIX a;

This pair of mirrors is characterized by the richness of their 3-D carving and by their sophisticated complexity of architectural design and superior quality of execution and are comparable to those Lucchese mirrors which are published and listed above.





"The temptation is great to linger upon... such varied objects as the magnificent Porcelain Clock case made for his own use by the Marchese Ginori at Doccia"

Horace Townsend



Détail des amoiries

43

IMPORTANTE HORLOGE MONUMENTALE EN PORCELAINE DE DOCCIA ET BRONZE DORÉ, SURMONTÉE DES ARMOIRIES DE LA FAMILLE GINORI, COMMANDÉE PAR LORENZO GINORI, VERS 1777-1778, LE MODÈLE PROBABLEMENT DE GIUSEPPE ETTTEL (1747-1804), D'APRÈS UN DESSIN DE GIUSEPPE DEL MORO (1719-1781)

AN IMPORTANT MONUMENTAL DOCCIA PORCELAIN GILT-BRONZE MOUNTED TABLE-CLOCK, SURMOUNTED WITH THE GINORI COAT-OF-ARMS, COMMISSIONED BY LORENZO GINORI, CIRCA 1777-1778

rectangulaire constituée de panneaux, le couvercle bombé formé d'un treillis bleu réticulé et doré avec des fleurs, surmonté d'une figure représentant le Temps tenant une faux en métal doré, l'entablement modelé avec des bandes de feuilles et de motifs géométriques, surmonté d'un cartouche avec les armoiries de la famille Ginori supporté par des putti tenant des trompettes, chaque côté doté de deux portes réticulées à charnière, les panneaux avants moulés en bas-relief avec six putti jouant d'instruments de musique, au-dessus d'une bordure de rinceaux et d'une couronne de rubans, soutenus à l'avant par des doubles pieds-griffes en porcelaine rose, et à l'arrière par des pieds simples

Mouvement d'horloge :

Cadran de 306mm de diamètre avec disque de réveil au centre et réglage à 12 heures monté sur une platine en laiton doré gravée de fleurs et feuillages, leviers de contrôle pour sonnerie/pas de sonnerie et la sélection des mélodies ; mouvements à trois corps de rouage avec barillet, échappement à verge, suspension à fil de soie, grande sonnerie à répétition de déclique sur trois timbres le cadrature monté sur la platine arrière, réveil à remontage par tirage, la platine arrière signée *J Robert Et Fils Et Compagnie, A La Chaux de Fonds, 2704* ; mouvement de l'orgue indépendant avec deux fusées à chaîne et volant vertical, système bielle-

manivelle pour le souffleur et transmission vertical pour le barillet picoté jouant huit mélodies sur dix-sept tuyaux au passage ou à la commande.

Of tall rectangular section and formed of sectional panels, the model possibly by Giuseppe Ettel (1747-1804), after a design by Giuseppe del Moro (1719-1781), the domed cover formed of gilt-edged reticulated blue lattice reserving flowerheads, surmounted with a figure representing Time holding a gilt-metal scythe, the entablature modelled with stiff leaf and egg and dart bands, affixed with a painted shield cartouche of the Ginori family coat-of-arms with supports of putti holding trumpets, flanked by affixed finials of masked vases of flowers, the canted corners formed of corbels supporting further figures, each side with two hinged reticulated doors, the front panels moulded in low relief with six putti playing musical instruments, above a Vitruvian scroll border and stepped ribbon-tied wreath below, supported at the front by porcelain pink double paw feet, the rear with single paw feet.

Clock movement:

12¾-inch enamel dial with central alarm disc and regulation aperture below XII, on a foliate and floral engraved gilt-brass waisted dial plate with strike/not strike and tune control (Autre/Meme) levers, the three train clock movement with spring barrels, verge escapement with silk suspension, trip repeat grande sonnerie striking the hours and quarters on three bells, the cadrature mounted on the backplate, pull-wound alarm, the backplate signed and numbered *J Robert Et Fils Et Compagnie, A La Chaux de Fonds, 2704*, the separate and substantial organ motor with dual chain fusees and vertical fly, crank drive to the organ bellows and a vertical rod drive to the wooden barrel pinned for eight airs played on seventeen pipes, triggered by the clock movement on the hour or at will

Height. 47 /14 in; width. 27 1/4 in, depth. 14 1/4 in; Haut. 120 cm, larg. 69 cm, prof. 36 cm



PROVENANCE

Commandée en 1777 par le marquis Lorenzo Ginori (1734-1791), fils de Carlo Andrea Ginori (1702–1757), créateur de la manufacture de porcelaine de Doccia ;
et par descendance dans la famille Ginori ;
Acquis par le marchand Stefano Bardini (1836–1922), par tradition directement à la famille Ginori vers 1898 ;
Proposée à la vente Christie’s Londres, *The Property of Signor Stefano Bardini of Florence*, 27 mai 1902, lot 501 ;
The American Art Galleries New York, *The Property of Signor Stefano Bardini*, 23-27 avril 1918, lot 252 ;, The American Art Galleries New York, *The Very Valuable Antique Art Property of The Cattadori Italian Art Galleries*, 13-16 avril 1921, lot 610 (for \$725) ;
Acquis par l’intermédiaire de French & Co., Inc., New York City, par William Randolph Hearst Sr (1863-1951), 20 juin 1921 (\$837.37) ;
Vendu par ce dernier à la Passe Gallery, New York, 25 octobre 1940 ;
Carlton Hobbs LLC, New York.

This extraordinary clock is almost certainly the largest porcelain clock attempted in the eighteenth century by any of the European factories. Its sheer size, complex use of colours and pierced panelling would have presented huge challenges to the eighteenth-century craftsman’s skill. Because of this, the model was seemingly attempted only a few times and reserved for the manufactory’s most elite recipients. Indeed, today only five examples are known to survive. It is prestigious in its provenance, having been specially commissioned for Marchese Lorenzo Ginori, head of the Doccia Porcelain manufactory. After his death in 1791, it descended through the Ginori family collection to the end of the 19th century before being acquired by famed Florentine antiquarian Stefano Bardini. Then later, in the 1920s, it was purchased by esteemed American philanthropist and art collector William Randolph Hearst Sr.

EXPOSITION

Florence, galerie des Offices, *Fragili Tesori dei Principi*, 13 novembre 2018 – 10 mars 2019.

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€ 350,000-500,000

THE GINORI FAMILY AND DOCCIA PORCELAIN

In 1720, the first porcelain factory in Italy, and the third in Europe, to produce “true” (hard paste) porcelain was founded by Francesco Vezzi (1651-1740) in Venice. The enterprise was bold but short-lived and ended after just seven years. It had followed the earlier foundations laid by Augustus the Strong (1670-1733) at Meissen just outside Dresden in 1710, and by Claudius Innocentius Du Paquier (1679-1751) in Vienna in 1718. Ten years after the Venice closure, in 1737, the Marchese Carlo Andrea Ginori (1702-57) established porcelain works in Sesto Fiorentino on the outskirts of Florence, which became the fourth site to successfully produce true porcelain in Europe.





Buste du marquis Carlo Ginori, manufacture de porcelaine de Doccia, vers 1757-1759, inv.no.4973 © Museo Ginori, Sesto Fiorentino

Carlo, a member of a family belonging to high Florentine nobility, lived in the city during a period of great political change, which came to a head in the same year the works at Doccia were established, with the death of the Grand Duke of Tuscany, Gian Gastone de' Medici (1671–1737), the last Medici to rule Florence, shifting control of the region to the House of Habsburg-Lorraine in Vienna. Carlo was born on 7 January, 1702, to Lorenzo and Anna Maria di Arrigo Minerbetti, and as a young teenager studied law under the Jesuits at Collegio Tolomei in Siena. Upon his return to Florence in 1718, he became a page to the Grand Duke, Cosimo III, and became a knight of Saint Stephen. In 1730, at twenty-eight years old, he married the great niece of Pope Clement XII, Elisabetta Corsini (1709-1775). Early in his porcelain enterprise Carlo invested considerable capital and carried out continuous research and technical experimentation. By as early as 1731, he had created a huge collection of clays and minerals and had a chemical laboratory built at his palazzo in Via dei Ginori in Florence. The optimistic Marchese, eager to follow the achievements of his rivals in Saxony and Vienna, spared no expense in ensuring the venture was a commercial success and convinced skilled workers such as the porcelain painter Carl Wendelin Anreiter von Zierfeld (1702-47) to leave Du Paquier's Viennese factory and join him in Florence. The year the factory was founded he hired Florentine sculptor Gaspero

Bruschi (1710-80), a student of Girolamo Ticciati (1671-1744), who became the leading modeller of sculptural works at the factory.

Lorenzo Ginori (1734-1791), the eldest of three sons, took charge of the factory upon the death of Carlo in 1757, at the tender age of twenty-three. With Lorenzo, the factory took on new connotations and under his direction it became such a profitable enterprise that, when Lorenzo's brothers saw themselves excluded from it, they tried in various ways to start another factory in direct competition.

A surviving letter in the Ginori-Lisci archives, dated 16th May 1777, from the factory to Anton Maria Fanciullacci (a chemist at the Doccia factory) refers to Marchese Lorenzo's wishes to have a porcelain clock, by which time he had been head of the factory for twenty years:

"Therefore, I can tell you that in order for us to finish it will take about six months, if the kilns and the white and colours work well, and we will not be satisfied so soon to do these pieces if they are not all perfect so as to avoid being criticized; and if it were possible for us to have more time than that which we had requested it would be even better because the Senator [Ginori] our master would like to have one of these [clocks] and this could give us a hand and would be of great advantage for the greater perfection of the other two [Francavilla]."¹



From this letter we learn that Marchese Lorenzo's commission came as two were already in development for don Michele Imperiali, Prince of Francavilla (1727-1786), Maggiordomo Maggiore to the Bourbon King of Naples and Sicily, Ferdinando IV. It therefore seems that the three clocks were put into production alongside each other. The two Francavilla clocks were completed by 31st January 1778, when the Florentine periodical, *La Gazzetta Toscana*, published that 'two superb similar table-clocks' were to be exhibited for a few days at the Marchese palazzo in Florence:

"Nel Palazzo del Sig. March[ese] Ginori sono stati esposti in questi giorni alla pubblica vista due superbi orology eguali da tavolino alti circa un braccio e mezzo e larghi in proporzione e sono stati universalmente ammirati per il meccanismo e soprattutto per la loro ricca custode... . Insomma queste due belle Macchine sono degne del personaggio che le ha commesse, vale a dire di S.E. il Principe di Francavilla, laonde quanto prima saranno incassate per essere trasportate per acqua a Napoli al loro destino." [In the Palazzo del Sig. March[ese] Ginori, two superb table clocks of equal height, about an arm and a half high and proportionately wide, have been exhibited to public view these days and have been universally admired for their mechanism and above all for their rich custodian.... . In short, these two beautiful machines are worthy of the personage who commissioned them, namely H.E. the Prince of Francavilla, so that as soon as possible they will be cashed in to be transported by water to Naples to their destiny.] (as transcribed in Lisci, *op. cit.*, 1963, pp. 230-231, n. 11).²

A further contemporary account of these clocks was also written in January 1778 by the Florentine civil servant and essayist Giuseppe Pelli Bencivenni (1729-1808) in his *Efemeridi*:

"Today I saw two clocks belonging to the prince of Francavilla; their cases are of porcelain made at the factory of Doccia. The design is that of the painter Giuseppe del Moro and is very solid. It is adorned with statuettes, festoons, flowers and coloured frames and gilded with elegance. The mechanism is Swiss and it is accompanied by the sound of whistles which go off every hour and are preceded by the sound of bells. These clocks are meant to stand on a chest or a table or some similar piece of furniture. Every mechanism is worth 60 *zecchini* and the whole clock is worth 500 *scudi*.³

In 1963, Marchese Leonardo Ginori Lisci attributed the modelling to Giuseppe Ettel (1747-1804), son of Austrian Michele, whom Carlo had brought to Doccia in 1742.⁴ Giuseppe became head of the sculptors and modellers in 1780 after the death of Gaspero Bruschi. From Bencivenni's letter, the design of the clock can be attributed to Florentine artist Giuseppe del Moro (1719-1781). The flanking figures at the sides of this clock

model are taken from figures representing Spring and Summer belonging to a series of the Four Seasons in ivory by Balthasar Permoser (1651-1732). The relevant entry in the 1791 *Inventario dei Modelli* of the factory notes that the ivory figures were from the collection of the Marchese Giuseppe Ginori (1752-1808), son of Carlo, and younger brother of Lorenzo. The compositions of the figures have been slightly altered on the present clock, where Spring has now become a Harp player, perhaps a personification of Music, and the figure on the right, now holds a book, perhaps an Allegory of History.⁵ The figure emblematic of Time surmounting the hood of the clock case is based on the *Executioner with the head of Saint John the Baptist*, from a model by Massimiliano Soldani Benzi (1656-1740), after François Duquesnoy (1597-1643).⁶

MOVEMENT

It is interesting to note the history of J Robert as it provides accurate dating for the movements and dial. Josué Robert (1691-1771) established his workshop in La Chaux de Fonds, Switzerland circa 1715. He was a talented clockmaker and had connections to the famous Jaquet Droz family of clockmakers and engineers. Josué Robert's son, Benjamin-Louis Robert worked for his father and in time the firm was called J Robert et fils. Benjamin-Louis's son, Aimé Robert, took over the business on the death of his father and on 30th April 1781 he went into partnership with an engraver, Louis Courvoisier. At this date the name of the firm was changed to J Robert et fils et Cie. By 1791 the firm was known as J Robert et fils, Courvoisier et Cie. From this we can conclude that the clock movements for the case cannot have been made before May 1781 and are earlier than 1791. From this we can deduce that the case must have been fitted with the clock movement at slightly later date.



Vue du mouvement et du mécanisme de musique de l'horloge





L'horloge chez Stefano Bardini, catalogue de la vente de la collection de Stefano Bardini, Christie's Londres, 27 mai 1902, pl. 125



Catalogue de la vente de la collection de Stefano Bardini, Christie's Londres, 27 mai 1902



Reproduction de l'horloge, dans le catalogue d'exposition "A choice collection of the property of Signor Stefano Bardini of Florence, Christie's Londres, 27 mai 1902, n°501

The Francavilla clocks were fitted with similar movements as described in detail in *La Gazzetta Toscana*: "...its ingenious movements have the effect of beating every quarter of an hour and playing at the same time a small concerto of Cariglione, and then playing at every hour by means of a small organ a gracefully performed aria, which can be varied up to eight, with the change of registers."⁷

EXTANT DOCCIA CLOCKS OF THIS MODEL

In all, five surviving clocks of this model have been recorded including the present example. A second is in the historic collection of the Pierrepont family at the Thoresby Estate. The clock was formerly at Thoresby Hall, Nottinghamshire, as seen in situ in *The Blue Drawing Room*, painted by Marie-Louis Roosevelt Pierrepont in 1954, in the background to the left of the fireplace, a detail of which is reproduced by Balleri, *op. cit.*, 2020, p. 184, fig. 4. It had formerly been in the collection of Alexander Baring (1774-1848), 1st Baron Ashburton, thence by descent to Francis (1800-1868), 3rd Baron Ashburton. It then sold as part of his estate removed from Buckenham, Norfolk, at Christie, Manson & Woods, London, 24 February, 1869, lot 106 (for £168, catalogued as 'A Magnificent Clock case of old Capo-di-Monte porcelain, formed as a temple,'). It was shortly thereafter published in *The Chromolithograph*, 6 March, 1869, pp. 323-324. A third was exhibited with Pelham Galleries at Tefaf Art Fair in 2015 and is now in a private collection.⁸

A fourth was recently offered at Christie's London, 7 July 2022, lot 21, and is now in a private collection.⁹ When offered, this clock was catalogued as almost certainly one of the two clocks commissioned by the Prince of Francavilla

and delivered to him in Naples in early 1778. It was acquired in Rome by Doña Josefa Gómez de Arámburu, Marquise of Villapesadilla, in circa 1902, and descended through the family to the owner in 2022.

A fifth is illustrated by Leonardo Ginori Lisci in *La Porcellana di Doccia*, Milan 1963, p. 144, tav. LIX. Lisci included that the clock was formerly in the Brivio Sforza Trivulzio Collection, Milan, and that it had passed by descent from the Marchese Rinuccini in Florence. The present whereabouts of this clock is unknown.

STEFANO BARDINI (1836–1922)

At the height of his career, the renowned antiquarian Stefano Bardini had some 300 people in his employ. By 1881, he had purchased and renovated his grand palazzo in the Oltrarno district of Florence to serve as his gallery showrooms, and his acumen for display created the aura of a prestigious collector's cabinet. Today, exemplar ceramic works from the collection are represented in worldwide institutions like the National Museums of Scotland, the British Museum and the Metropolitan Museum of Art, New York. Among the ceramic rarities in 1902 sale of Bardini's collection were only a few choice pieces of porcelain, alongside the present clock. There was an exceptional portrait bust of Carlo Ginori in Doccia porcelain attributed to Gaspero Bruschi;¹⁰ and a Meissen porcelain grotesque vase with satyr relief, of about 1735 modelled by Johann Gottlieb Kirchner (catalogued as Medici porcelain). Like the present clock, the ewer was also later purchased by William Randolph Hearst Sr.. The ewer sold at Sotheby's London, 15 June 1965, lot 131.¹¹ Bardini's bequest to the city of Florence resulted in the opening of the Museo Bardini in 1923.

WILLIAM RANDOLPH HEARST SR (1863-1951)

The American newspaper magnate and philanthropist Willaim Randolph Hearst Sr. amassed an art collection of epic proportions, much of which was displayed in his numerous properties on the west coast of America, Mexico, New York, and Wales. Hearst's taste in ceramics leant heavily towards the Renaissance, and he was able to form an important collection of early Maiolica and Valencia lusterwares, much of which subsequently entered the collection of the Metropolitan Museum of Art. Such works included the maiolica roundel (tondo), circa 1510-20, painted with a triumphant procession possibly in workshop of Giovanni Maria Vasaro, and the Valenica lustre plate with the Arms of Queen Blanche of Navarre, circa 1427-38.¹² According to records kept at the William Randolph Hearst archive, the present clock was delivered to his Manhattan triplex penthouse at The Clarendon, 137 Riverside Drive.

¹ AGL, VI, 1, file xiii, lett 158 from the factory to Anton Maria Fanciullacci, 16 May, 1777, Balleri, *op. cit.*, 2020, p. 185 and English translation, p. 189, "Dunque io le diro che per quanto abbiamo potuto ultimare fra di noi, ci sa ranno circa sei mesi, se le fornaci, e del bianco, e colorito ci butteranno bene, e non ci contenteremo cosi presto di porre in opera pezzi, che non siano di tutta per fezione per non farsi criticare; e se ci po tessi esser permesso d'avere anche tempo di piu di quello che abbiamo domandato tornerebbe assai meglio perche siccome il sig.r Senatore padrone ne brama uno [di orologi] ancora lui si potrebbe provar dar di mano a quello, che ci farebbe un grandissimo vantaggio per eseguire con maggior perfezione gli altri due [Franca villa]".

² Transcribed by Lisci, *op.cit.*, 1963, pp. 304-305, no. 11: *La Gazzetta Toscana*, no. 5, 31st January, 1778, "Nel Palazzo del Sig. March[ese] Ginori sono stati esposti in questi giorni alla pubblica vista due superbi orology eguali da tavolino alti circa un braccio e mezzo e larghi in proporzione e sono stati universalmente ammirati per il meccanismo e soprattutto per la loro ricca custode. Il Castello de' medesimi è posto in un luogo del principato di Neuchatel e frag li ingegnosi movimenti ha quello di battere tutti i quarti d'ora e fare contemporaneamente un piccolo concerto di Cariglione e di suonare poi ad ogni ora per mezzo di un organino un'aria graziosamente eseguita, potendosi di queste variare fino ad 8, col mutare dei registri. La cassa poi dentro la quale sono chiusi è tutta di candida e fina porcellana lavorata con vago disegno ed ottimo gusto, alla rinomata fabbrica del prelodato March[ese] Ginori detta di Doccia. Le commettiture e ligature di questa cassa come altresì il cerchio contenente il cristallo della mostra dell'ore sono di bronzo dorato. Sopra il frontespizio e sui lati base anteriore s'innalzano bellissime rilevate statuette rappresentanti il Tempio (?), La Musica e finali con vaschette di fiori diversi vivamente colorati al naturale e con bassi rilievi esprimenti varie simboliche figurine e con filettature d'oro e tinte varie delicatissime. Le pareti laterali finalmente son fatte con la più perfetta esattezza a forma di graticola intrecciata ond'esca più distinto il dolce suono delle concordi canne armoniose; e quindi pure si scorgono eleganti e ricercati lavori di gusto Greco. Insomma queste due belle Macchine sono degne del personaggio che le ha commesse, vale a dire di S.E. il Principe di Francavilla, laonde quanto prima saranno incassate per essere trasportate per acqua a Napoli al loro destino."

³ Balleri, *op. cit.*, 2020, pp. 184-185 and p. 189 for English translation, note 17. BNCF, N.A. 1050, ms. G. Pelli Bencivenni, *Efemeridi*, 1759-1808, series II, Vol. VI, c. 894, 26th January 1778.

⁴ Lisci, *op. cit.*, p. 144, entry for tav. LIX.

⁵ Balleri, *op. cit.*, 2018, p. 176; Klaus Lankheit, *Die Modellsammlung der Porzellanmanufaktur Doccia*, Munich, 1982, p. 152, 74:23.

⁶ See Jeremy Warren, 'Two Doccia Figures in the Wallace Collection', *Amici di Doccia, Quaderni*, no. III, 2009, pp. 32-39, where the author illustrates a Doccia white porcelain figure of the Executioner, in the Wallace Collection, London, inv. S472.

⁷ See note ii.

⁸ Provenance given for this clock is identical to the clock published by Lisci in 1963, suggesting they are the same clock, but close inspection suggests they are two separate examples. The clock has formerly been in the Giordano Art Collection, illustrated in Balleri, *op. cit.*, 2020, p. 183, fig. 3; illustrated in *The World's Leading Art*, 2015, p. 305.

⁹ Illustrated in Balleri, *op. cit.*, p. 181, fig.1. Offered at Christie's London with designation *Property of a Continental Family*, with provenance given as: Almost certainly one of the two clocks commissioned by don Michele Imperiali, Prince of Francavilla (IV) and Marquis of Oria (1719-1782) and delivered to him in Naples in early 1778.

¹⁰ Bardini, *Catalogue des objets d'art, antiques du Moyen Âge et de la Renaissance*, 1902, p. 83, cat. no. 520; Lankheit, *op. cit.*, 1982, pl. 1, published as in Guidi Collection, Florence.

¹¹ Bardini, *op. cit.*, 1902, p. 82, cat. no. 518. Now in the Kiya and Edward M. Pflueger Collection, Museum of Fine Arts, Boston, acc. no. 2000.819. See also the example in the *Porzellansammlung*, Dresden, inv. no. PE5745.

¹² acc. nos. 1975.1.1025; 56.171.148.



Stefano Bardini (1836-1922)



William Randolph Hearst (1863-1951), vers 1904

GASPAR VAN WITTEL

Amersfoort 1653 - 1736 Rome

**VUE DU TIBRE AU PORT DELLA LEGNA ; VUE
DU PORT DE RIPA GRANDE**

**ROME, VIEW OF THE RIVER TIBER AT THE
PORTO DELLA LEGNA; ROME, VIEW OF THE
PORTO DI RIPA GRANDE**

Huile sur toile, une paire

A pair, both oil on canvas
(I) 49,4 x 97,5 cm; 19½ by 38¾ in.;
(II) 49,5 x 97,4 cm; 19½ by 38¾ in.
(2)

PROVENANCE

Probablement acquis à Rome dans la seconde moitié du XVIII^e siècle par un aristocrate français originaire de la région de Carcassonne ; Par descendance dans la même famille; Vente anonyme (*The Property of a French Noble Family*), Sotheby's, Londres, 5 décembre 2007, lot 74.

EXPOSITION

Londres, Robilant + Voena, *Vanvitelli*, 2008, n° 9 et 14.

€ 800,000-1,200,000

In a beautiful condition and of exceptional quality, these two spectacular views by Gaspar van Wittel, called Vanvitelli, offer a precise and luminous vision of 18th century Rome before its urbanization in the following century. Kept in the same French family from the from the 18th century until the early 2000s, fortunately as a pair, they make a significant contribution to the artist's Roman landscape oeuvre, depicting here both ends of the Tiber, as it enters and exits the Eternal City.

The recent reappearance of two unpublished works by Gaspar van Wittel in a London sale in 2007, more than three hundred years after they were painted, is a significant addition to the corpus of Roman landscapes by Gaspar van Wittel, both for their exceptional quality and for their impeccable provenance: between the eighteenth century and the early twenty-first century, they have both remained unseen in the possession of the French descendants of their original purchaser.

Reflecting a distinctive vision of the Eternal City, a more unusual river view centred on the Tiber, unlike more conventional panoramas of the city, the two

works are valuable and poignant illustrations of a Rome that has now disappeared, where the countryside reached the edge of the city and the river swarmed with intense and vital activity, crucial to the efficient functioning of the city. They both date to the late 1680s or early 1690s, a period when Van Wittel had reached full maturity and was at the peak of his art as a *vedutista*.

Born in 1652 or 1653 in Amersfoort, Gaspar van Wittel, who later became known as Vanvitelli, trained at first in the country of his birth, with Mathias Witthoos. After moving to Rome in 1674, he swiftly began to specialize in the production of city views, following the example of his predecessor and compatriot Lieven Cruyl. He brought a particularly marked sense of topographical accuracy to the art of *vedute* in the Italian style, influenced mainly by his northern origins but enhanced by a taste for light and water effects that evoked the atmospheric qualities of the sites he depicted. His contribution to the development of this genre was crucial and he made a lasting impression on the young Canaletto. Obsessed by representing his adopted city, he painted the Tiber from at least fifteen different viewpoints, beginning his topographical journey – as in the case of the two present paintings – at Porto della Legna and completing it at Ripa Grande.





This pair of paintings was probably acquired in Rome in the second half of the eighteenth century by a French aristocrat from the Carcassonne region. They indicate the interest that French aristocrats and diplomats took in the artist and his panoramas of Rome, as is demonstrated by the existence of another pair depicting the same two viewpoints, which also come from a noble family in the south of France, the family of the Marquis de Mascary (1817–1869); these two compositions were separated in the twentieth century and one was sold on 5 December 2012 (Sotheby's sale, London, lot 29), the other on 1 February 2018 (Sotheby's sale New York, lot 53).

PORTO DELLA LEGNA

Van Wittel took as the site for his viewpoint the port designed by Giovanni Vasanzio and Domenico Maderno in the early seventeenth century as a place to unload firewood.

On the left, we see the customs house and then the Palazzo Borghese. Beyond these are the Collegio Clementino, the cupola of the church of Sant'Agnese in Agone, then the Palazzo Altemps and in the distance the campanile of Santa Maria dell'Anima. On the opposite bank, on the right of the composition, there is a large unbuilt area, the Prati di Castello, with the majestic doorway

to the Vigna Altoviti opening on to them. Further away, in the background, there are two easily recognizable buildings: the Castel Sant'Angelo and lastly St Peter's Basilica, with its imposing dome towering above.

At least five compositions using a similar viewpoint of the Porto di Legna were published by Briganti (see G. Briganti, *Gaspar van Wittel e l'origine della veduta settecentesca*, Rome, 1966), one of which bears the date 1685. Several elements allow the present version to be given a timeframe: it was clearly painted before 1704, when Alessandro Specchi built the Porto di Ripetta, which would otherwise have appeared on the left, upstream of the Collegio Clementino. Additionally, the figures in the foreground, which are relatively large, tend to date the work to the late 1680s or early 1690s.

As was his custom, the artist based this *veduta* – like the second painting – on detailed, squared-up preparatory drawings, which he retained so that he could re-use them in different versions of the same view. The large sheet (ill. 1, inv. BVE0689520) preserved in the Biblioteca Vittorio Emmanuele in Rome, which was used as preparation for the *View of the Porto di Legna*, has a similar but slightly more distant viewpoint; executed with meticulous accuracy, it shows almost all the architectural elements that Van Wittel would reproduce in oil.

Van Wittel seems to have enjoyed depicting this entry point to Rome, which marked the boundary between the busy, densely built city and the ancient '*vigne*', a place for leisurely walks, where the Roman nobility had their country houses.

PORTO DI RIPA GRANDE

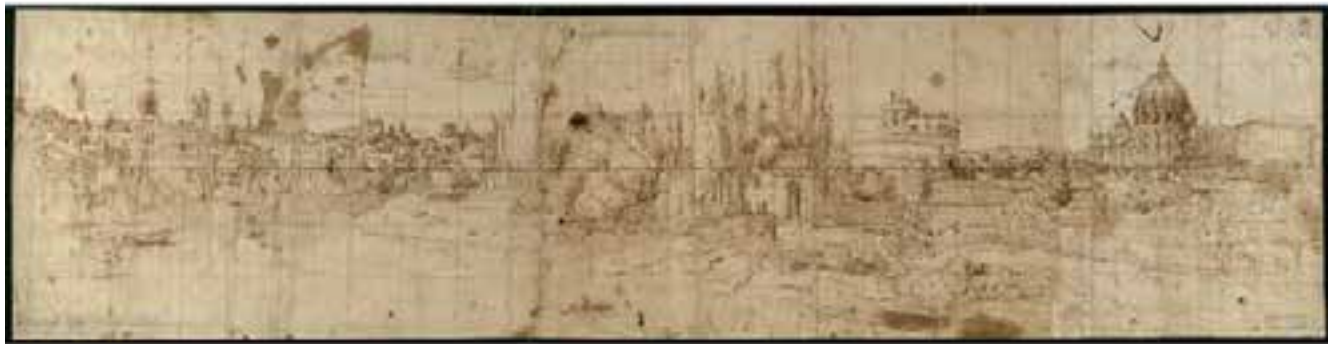
Also on the Tiber, at the other end of Rome from the Porto della Legna, is the Porto di Ripa Grande – a very natural selection for the artist to make as a pendant composition to the first painting.

Choosing a delicate evening light with fewer contrasts, Van Wittel stationed himself on the Via Marmorata, from where he could see a great bend in the river, curving away from the Porto di Ripa Grande on the left bank, recognizable from its two oblique slipways which meet at the edge of the Tiber, where a splendid galley is moored. Behind the port rises the church tower of Santa Maria in Torre, and beyond this we see the elegant Palazzo Pamphilj with its gardens, enclosed by a low wall, with the little campanile of the church of Santa Maria in Capella in the background. On the opposite bank, where the artist is sited, at the foot of the Aventine Hill, is the Via Marmorata, used for the transport of marble from the quarries at Carrara and leading to the ancient salt pans.

As in the case of the *View of Porto della Legna*, which gives the modern viewer a perspective on a Rome that has now disappeared, showing its gardens, its *vigne* and the Prati di Castello, this landscape is an important topographical reference for this part of the river, which has changed significantly over time. The customs house and the old Palazzo Pamphilj disappeared to make way for the Collegio di San Michele, which was also subsequently destroyed.

Vanvitelli particularly admired the site of the Ripa Grande for its picturesque character and dramatic aspect and the artist painted the location at least ten times: five views are seen from slightly closer, without the riverbank widening out as it does in the foreground here, while five others (including our painting) are seen from the present viewpoint.

Once again, as an aid to the composition's development, the artist used one of the large drawings he had probably made from life, which, squared up, allowed him to reproduce the topographical reality of the site with the greatest accuracy. This sheet, comparable to the one mentioned in relation to the *View of the Porto della Legna*, is also in the Biblioteca Vittorio Emmanuele in Rome (ill. 2, inv. BVE0676745).



III. 1 Gaspar van Wittel, *View of the Tiber with the Port of Ripetta from the Port of Legna* © Biblioteca Nazionale Centrale 'Vittorio Emanuele II' di Roma.



III. 2 Gaspar van Wittel, *View of the Tiber at Ripa Grande* © Biblioteca Nazionale Centrale 'Vittorio Emanuele II' di Roma.

ANTONIO JOLI

Modène 1700 - 1777 Naples

VUE DU BASSIN DE SAINT-MARC AVEC LA PUNTA DELLA DOGANA

VIEW OF THE BASIN OF SAN MARCO FROM THE PUNTA DELLA DOGANA

Huile sur toile

Oil on canvas
56,5 x 167,6 cm; 22¼ by 66 in.

PROVENANCE

Collection de Madame E. J. Phillips ;
Vente anonyme (*The Property of The Hon. Mrs. E. J. Phillips*), Christie's, Londres, 24 mai 1991, lot 81 ;
Vente anonyme, Franco Semenzato, Venise, 27 octobre 1991, lot 179 (retiré de la vente) ;
Vente anonyme, Christie's, Londres, 7 juillet 2004, lot 89 ;
Vente anonyme, Sotheby's, Londres, 7 décembre 2005, lot 58.
Galerie Dickinson, Londres, en 2008.

EXPOSITION

Padoue, Palazzo della Ragione, *Luca Carlevarijs e la veduta veneziana del Settecento*, septembre-décembre 1994, n° 96.

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M. Manzelli, *Antonio Joli opera pittorica*, Venise, 1999, p. 49 et 102, cat. n° V.11, pl. XXXVIII°.

€ 200,000-300,000

In the tradition of the *vedute*, this spectacular panoramic view of Venice is one of the largest depictions of the city produced by Antonio Joli. Painted from an imaginary point of view, it gives a new large and harmonious vision of the Serenissima.

This spectacular panoramic view of Venice is one of the largest depictions of the city produced by Antonio Joli. Painted around 1754 to 1755, by which time the artist had become very well known, it perfectly illustrates the learning he had absorbed.

Born in Modena, Antonio Joli travelled first to Rome, where he discovered Panini's *vedute* and *capricci*; he may even have been a student in his workshop. In 1718, he was entrusted with the decoration of the Villa Patrizi and the following year became a member of the Accademia di San Luca. Joli then settled in Venice between 1732 and 1742, the first of two separate periods spent in the city, and it was during this decade that he probably met Canaletto. He now began to

receive commissions from important individuals, including Matthias von der Schulenburg, a German general and aristocrat who was one of the most active collectors in Venice. Joli is subsequently documented in various European cities, including Naples, Perugia, Dresden and London, where he lived between 1744 and 1748. His presence is also recorded in Madrid between 1750 and 1754. Joli then returned to Italy and based himself in Venice again for a year. During this period he was elected member of the Accademia di Belle Arti before being appointed court painter to Charles VII, King of Naples and later of Spain.

In Succi's view, the composition dates specifically to the time of his return to Venice, while Manzelli opts instead for the last years of his stay in London – this possibility is corroborated by the frame, probably original, which dates to the George II period.

In this imposing view, Joli demonstrates what he had learnt from the *vedutisti* active in the early years of the century; specifically, like Gaspar Butler, he uses a central vanishing point. However, he goes beyond these traditional constructions with a slightly distorted aspect: this



enables him to widen the actual view and to paint a greater number of monuments, thus creating a complete and harmonious picture of the entire Bacino. To achieve this, Joli breaks free from the lessons of classicism and modifies the viewpoints so as to make the ensemble of monuments easily identified. The viewer will recognize the Punta della Dogana on the left, the Riva degli Schiavoni in the distance – slightly extended – and on the right the church of San Giorgio Maggiore and the convent of San Giovanni Battista. The composition is closed on the right by an outer wall surmounted by two medieval towers, which Manzelli identifies as the Palazzo Dandolo delle Torri, demolished in the early nineteenth century; Succi, however, believes the two towers to be an imaginary motif, borrowed from a view of Avignon now in the National Motor Museum, Beaulieu. The wide expanse of water, occupying most of the lower part of the composition, is animated with boats, including the *burchiello*, recognizable in the lower left by the elegant wooden cabin that shelters its passengers.

While there are many topographical views in Joli's corpus, those depicting Venice are rare. The artist

nevertheless produced several compositions featuring the same boats and similar architecture, with often approximate topographical accuracy. The present work is distinguished by its original perspective and its unusual format: it was probably an overdoor painting.

In this majestic view of Venice, Joli illustrates the main buildings lining the Giudecca canal; as in several other cases, he shrouds the foreground architecture in shadow, thus accentuating the contrast of colours and the effect of depth. The somewhat cold tones and light are subtly modified by the pink tints that the artist has used for the clouds and mist in the distance.

Although Joli's art is in the tradition of the *vedutisti*, he breaks away from classical models in his use of colder tonalities and in the particularly wide format, as well as in his ability to paint a panorama in which reality is enhanced through multiple viewpoints within the same composition. The originality of this view and the liberties Joli took with reality, yet without painting an imaginary scene, make this panorama one of his most striking works.



GIRANDOLE CANDÉLABRE EN BRONZE DORÉ ET PIERRES DURES, ROME, VERS 1790-1800, ATTRIBUÉ À FRANCESCO SIBILIO ET GIACOMO RAFFAELLI (1753-1836)

AN ITALIAN GILT-BRONZE AND SILVERED METAL MOUNTED HARDSTONE GIRANDOLE SEVEN-LIGHT CANDELABRUM, ROME, CIRCA 1790-1800, ATTRIBUTED TO FRANCESCO SIBILIO AND GIACOMO RAFFAELLI (1753-1836)

à sept lumières, la base reposant sur des pieds en sphinges, le corps formé de trois caryatides sur des bases en malachite, surmontées de hérons et de branches en forme de serpent, la base décorée d'une mosaïque

the base on six sphinx-shaped feet, the body as three caryatids on malachite bases, surmounted by herons and by snake-shaped branches, the base adorned with a cosmatesque style vitreous paste and hardstone mosaic
Height. 31 in, width. 14 1/8 in, diam. 17 1/4 in ;
Haut. 79 cm, larg. 36 cm, diam. 44 cm

An object that, through its design and materials, embodies the creative explosion unleashed by the neoclassical period in Rome, this candelabrum can be connected to two of the most interesting artists and tastemakers of the beginning of the 19th century: Francesco Sibilio (1784-1859) and Giacomo Raffaelli (1753-1836). It is also linked to one of the most relevant Roman aristocratic families, the Borghese.

PROVENANCE

Collection privée européenne;
Galerie Kugel, Paris.

EXPOSITION

Fasto Romano, dipinti, sculture, arredi dai Palazzi di Roma, Roma, Palazzo Sacchetti, 15 Mai - 30 Juin 1991, nr. 197.

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A. González-Palacios, *Il Tempio del Gusto*, Milan, 1984, Vol. II, pp.123-124.

S. Ciranna, 'Francesco Sibilio, un pietrajo dell'Ottocento; La bottega, la casa, l'attività e l'inventario del 1859', in *Antologia di belle arti. Studi romani I*, N. S. № 67-70, 2004, p.146-167.

€ 180,000-300,000





Gravure de Cavaceppi dans Raccolta, vers 1768

The composition and overall conception of this candelabrum is quite innovative, but what really makes this piece exceptionally different is its base, with a cosmatesque-inspired mosaic of a highly complex pattern made with vibrantly coloured small glass paste pieces and micromosaic *tesserae*, recalling comparable table tops made of marble and coloured glass by the marble worker Francesco Sibilio (see table signed and dated in Gonzalez Palacios, 1991, p.86, and Sotheby's London, *The Eclectic World of Edric van Vredenburg*, 6 June 2006, lot 96 and 98). At the centre of the concentric patterns, instead of the traditional porphyry, roundels of Russian hardstones are used, namely lapis lazuli, rhodonite, kuskhudin jasper and a rare stone commonly known as "fruit" jasper.

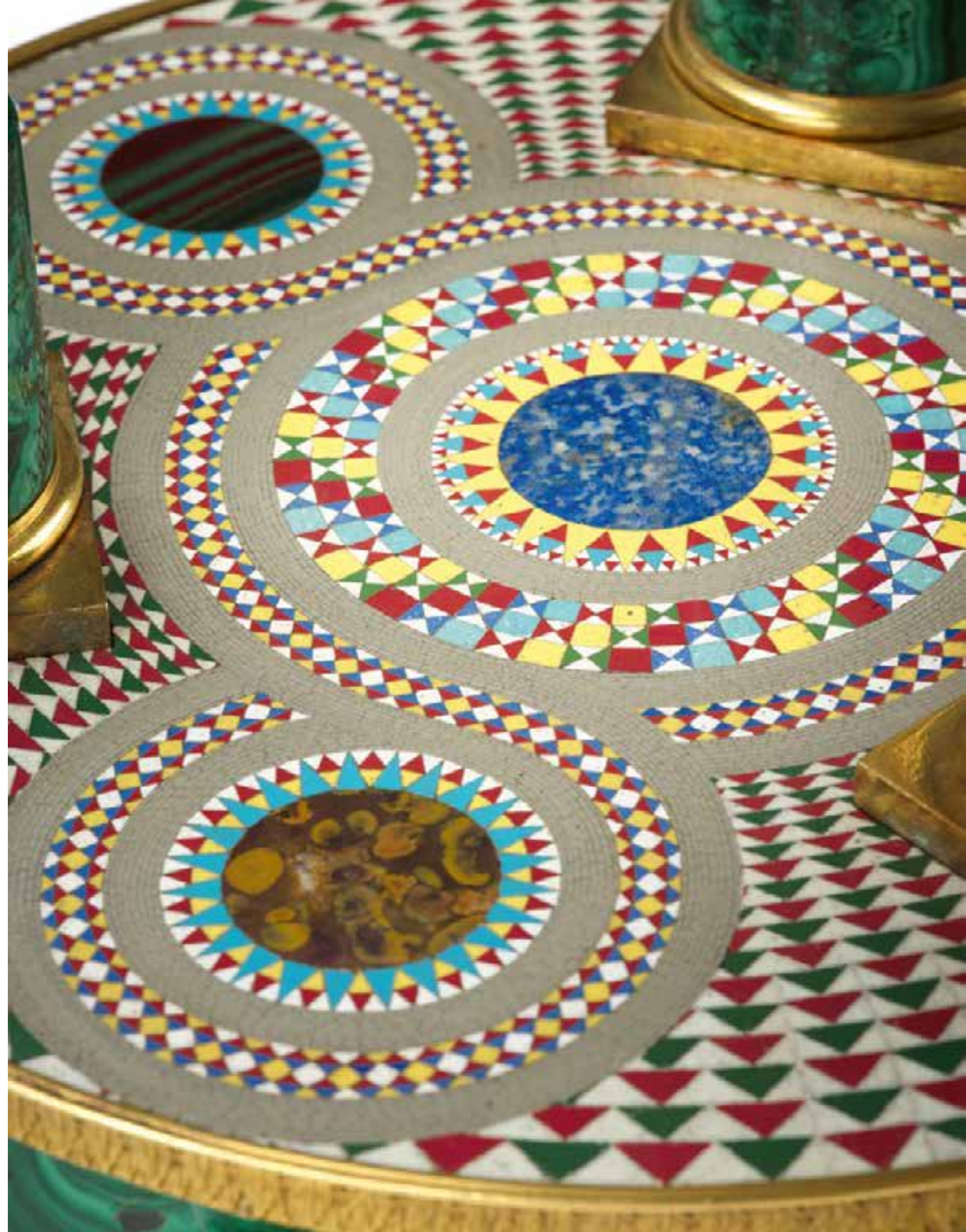
Sibilio was one of the most skillful makers of the first half of the nineteenth century, and also a dealer and collector (the Vatican purchased his collection of over 400 coins), but most importantly he was a marble specialist and worker, a *pietrajo*. With premises at the centre of the tourist hub, Piazza di Spagna, he not only catered to international tourists, but also to knowledgeable stone collectors such as Faustino Corsi, the brothers Tommaso and Francesco Belli and Edward Dodwell, all of whom had important specimen marble collections.

Sibilio also had a strong commercial relationship with Nicolai Demidoff of the long-standing dynasty

of collectors, who was the first promoter of the use of malachite in the European decorative arts owing to the malachite mines that his family owned in the Urals. When Demidoff moved from Paris to Italy, he transferred all his commissions for works with malachite to the Roman workshop of Sibilio.

Between 1822 and 1828 Sibilio produced many objects in malachite for the Russian aristocrat, and veneered many to be completed in Paris, including candelabra for a big *surtout de table* (see Ciranna, p.153). The most famous of his works for Demidoff are the extraordinary malachite columns and pavement of the Rotunda Temple (The State Hermitage Museum, 1826-1834). Extensive correspondence between the two exists in the Moscow Archives and it is known that Demidoff not only supplied Sibilio with the malachite needed for his commissions, but also other Russian hardstones (see Ciranna p.167). Consequently, it is only natural to see Demidoff-mined malachite used in this candelabrum, with the small green spots scattered throughout the veins revealing this particular origin.

The sophisticated and distinctive composition of the present candelabrum suggests a maker more in tune with the market for decorative objects such as Giacomo Raffaeli who, like Sibilio, had his studio just off Piazza di Spagna, and the Righetti workshop.





Plateau attribué à Francesco Sibilio, vente Sotheby's Londres, 6 juin 2006, lot 98

The figures of maidens with their arms raised in this piece are based on *canephorae*, caryatids which supported baskets. This model copies a classical sculpture published by Bartolomeo Cavaceppi in his *Raccolta d'antiche statue* (1768) which was acquired by Principe Giovanni Torlonia from the sculptor's auction after his death in 1799. This sculpture is still in the Torlonia collection (Fondazione Torlonia, Rome, MT 485), and was used as inspiration for artists such as Righetti and Valadier.

A drawing sent by Giuseppe Valadier to Charles Tatham (now at the V&A Museum, London, inv.D.1532-1898), shows a candlestick with a similarly draped maiden holding a vase to her head, but even closer to the present lot is a signed pair of candelabra by Francesco Righetti (Gonzalez-Palacios, 1984, vol. II, nr.266) and a pair which Pius VII acquired from the Righetti workshop in 1801 (*idem*, vol. I, ill. LII). This same motif is also seen in drawings by the Righetti workshop of these same candelabra, as well as on a project for an andiron (Cooper Hewitt Museum, New York, inv. nrs. 1938-88-631, 1938-88-605, 1938-88-617).

Furthermore, this figure is also found on the surtout made by Giacomo Raffaelli for the court of Eugene de Beauharnais in Milan. Raffaelli is

known to have outsourced some of the work for this surtout and it is possible that he sourced the bronze figures from a workshop such as Righetti's, revealing strong relationships between the most important Roman workshops for luxury objects. Another example of this is the reference in one of the letters of Sibilio to Demidoff where the *pietrajo* mentions sourcing a micromosaic from Raffaelli for the Russian aristocrat (Ciranna, p.167).

Interestingly, a description of a candelabrum that could be close in design to the present lot is in Raffaelli's post-mortem inventory of 1836: "*due Candelabri di Marmo a 3 ordini, guarnito ciascuno di Sfingi, Testuggini, Ipogri, Cicogne et Telamoni di Metalli patinato, e con vasi di Alabastro sorreggenti de 'Serpi con boccagli di metallo dorato*" (document found by Roberto Valeriani, quoted by González-Palacios in *Fasto Romano*, p.225).

All these multiple references underline the interwoven relationships that existed between the great Roman workshops, the specialisation of these workshops and their reliability on each other to produce spectacular objects to awe and delight their international patrons. Fundamental to all of this was the fascination with Antiquity, embodied in the use of hardstones and Classical vocabulary that allowed the creation of such glamorous objects to reflect the cultured understanding of the collectors.





Gravure par Benigo Bosi, d'après le modèle par E-A Petitot dans «Suite de vases tirée du cabinet de M. de Tillot marquis de Fellino»

47

PAIRE DE VASES 'AU LION' EN PORPHYRE ROUGE D'EGYPTE ET BRONZE DORÉ D'ÉPOQUE LOUIS XVI, VERS 1780, D'APRÈS UN DESSIN D'ENNEMOND-ALEXANDRE PETITOT

A PAIR OF LOUIS XVI GILT-BRONZE MOUNTED EGYPTIAN RED PORPHYRY VASES "AU LION", CIRCA 1780, AFTER A DRAWING BY ENNEMOND-ALEXANDRE PETITOT

le corps du vase flanqué de deux lions affrontés pris dans un anneau, leurs griffes enserrant une draperie, le piédouche constitué de feuilles rayonnantes avec un serpent entrelacé, sur une base carrée, la doublure en bronze doré

each with a moulded bowl and everted rim fitted with gilt-bronze lining, wrapped in gilt-bronze drapery and flanked by handles modelled as lions within acanthus-cast rings, the tapering body above a stiff-leaf base and entwined serpent socle, on stippled panelled square plinth (2)

Height. 15 3/8 in, width. 16 1/2 in, depth. 11 in ;
Haut. 39 cm, larg. 42 cm, prof. 28 cm

PROVENANCE

Par tradition, collection de la famille Demidoff, Athènes, peut-être pour Elim Demidoff, 3^{ème} prince de San Donato ;
Collection de la famille Embricos, dans les années 1950 ;
Collection privée dans les années 1960 ;
Vente Christie's Londres, le 5 juillet 2007, lot 220.

€ 400,000-600,000



Paire d'urnes similaires conservée au J. Paul Getty museum, Los Angeles (inv. 83.DJ.16)

These very rare vases, of which only two other pairs are known, one of which is in the Getty Museum, are an iconic example of the great tradition of 18th-century French mounted vases. The particularly creative gilt-bronze mounts, inspired by a design by the French *ornemaniste* Ennemond-Alexandre Petitot, adorn a magnificent porphyry vase, a symbol of power in reference to ancient Rome.





G-B Boucheron, dessin pour un surtout de table présentant un vase similaire



Carlo Paoletto, Plateau de scagliole, vers 1808, Corsham Court

NOBLE MATERIALS: PORPHYRY AND GILT-BRONZE

This pair of mounted vases reflects the ever-renewed appeal in France of Egyptian porphyry, a material that symbolized wealth, power and luxury, the extraction of which ceased during Antiquity but with the use from the Renaissance onwards made possible mainly by salvaging the material from monuments, ruins and, above all, columns in Ancient Rome.

During the reign of Louis XIV, porphyry aroused great interest among collectors such as Richelieu, Mazarin and, of course, the King himself. Louis XIV's immense porphyry collection at Versailles was largely acquired in Rome, where throughout the 17th century many objects in antique porphyry were reworked or created directly from rediscovered columns. His collection was unrivalled in its richness and diversity, and consisted mainly of various monumental vases.

Towards the middle of the 18th century, large 17th-century porphyry vases were adorned with fashionable Louis XV gilt-bronze mounts. One of the earliest examples of porphyry and gilt bronze is the splendid gadrooned vase in the collection of the Marquis de Marigny, which was subsequently acquired for the Crown in 1779. This was a technically complicated undertaking, but it was also risky and very costly, so the decorative boom in the second half of the 18th century focused on piecework. The new infatuation with Antiquity logically brought porphyry - or other rare stones - back into fashion. Blocks of porphyry

were specifically shaped into smooth, unadorned classical forms, which were then mounted in gilt-bronze to give the object an even greater appeal. Our vases are superb examples of this period, when the precious porphyry core was used as the body for impressive gilded and chased bronze mounts.

All the great collectors and cabinets of connoisseurs were bound to possess hard stone objects, including the Duc d'Aumont (1709-1782). Porphyry had a special place among the various specimens he had collected. The sale of his collection from 12 December 1782 featured a large number of these vases, most of them mounted with gilt-bronze. The stones were sought after in Italy and even further afield, and some were cut and polished in the workshop that the Duke created in the Hôtel des Menus Plaisir du Roi on the Faubourg Poissonnière. Some of these porphyry vases were now also made using French porphyry mined near Belfort in Lorraine, where in 1768 a vein was discovered on land belonging to the Duc d'Aumont's niece, the Duchesse de Mazarin.

Once the precious material was identified and the technique for associating it with a gilt-bronze mount was mastered, our vases would have started out with a central core of porphyry, probably antique, cut and moulded to fit the exuberant mounts depicting lions, drapery and snakes. A great deal of preparatory work was required, the result of collaboration between an ornamentalist and a marchand-mercier, who was able to control the creative imaginations and make the connection with the craftsmen who made them.



PETITOT, ARCHITECT AT THE COURT OF PARMA

The bold, uncompromising neoclassical design belongs to the famous series of drawings by Ennemond-Alexandre Petitot (1727-1801), *Suite de Vases* published by Benigo Bossi (1727-1792) in Parma in 1764. These drawings were probably available in Paris some time later, and it is interesting to note that the bronze-maker, Jean-Claude Duplessis owned engravings by Petitot in 1774 (J. Whitehead, *Mobilier et arts décoratifs en France au XVIIIe siècle*, 1992, p. 65) and that the *Suite de Vases* series had already been sold at auction in Paris in 1775 (G. Cirillo, *Ennemond-Alexandre Petitot*, Parma, 2002, p. 124).

Petitot trained in Lyon, Paris and Rome, and became court architect at Parma in 1753 through the famous amateur Anne-Claude-Philippe, comte de Caylus (1692-1765). Parma was one of the most Francophile courts in Europe, where the eldest daughter of Louis XV, Madame Louise-Elisabeth, Madame Infante, reigned from 1748 until her death in 1759, along with her Spanish cousin, Philippe de Bourbon whom she had married in 1739. Cultural and commercial exchanges between Paris and Parma were naturally important, and many significant purchases of furniture and bronze furnishings were made for the Parma court, largely through their agents in Paris, Claude Bonnet, Jean-Gaspard Testard and Francisco de Llovera (A. González-Palacios, *Patrimoine artistique du Quirinal*, Gli Arredi Francesi, Milan, 1995).

Petitot's handwritten reference to the Duke of Parma in the opening pages of his *Suite de Vases* indicates that the first three plates depict vases placed in the Duke's garden in Parma. This suggests that the engravings, or at least some of them, were based on items that actually existed in the Duke's collection rather than on designs. This seems to be confirmed by Bossi's dedication on the following page '*Monsieur, La Permission que vous avez donne m'engver cette suite de Vases dont les Originaux appartiennent vous*'. Plate 10 of Petitot's *Suite de Vases*, the design for our vases, was perhaps one of his most prized, as it was soon incorporated into a design for a table centerpiece executed by the Turin court goldsmith Giovanni Battista Boucheron (1742-1815) in 1776. No trace exists of this highly ambitious project, and it is not known whether it was ever realized. The ensemble demonstrates its grandeur and scope. It was perhaps an entirely new project, unless it incorporated earlier works of art from the royal collections. In other words, Boucheron may have seen this model or based his design on Plate 10 by Petitot (M. Chapman, 'A diplomatic gift from Turin', *Apollo*, January 1998, p. 8 and G. Beretti, et al, *Gli Splendori del Bronzo*, Turin, 2003, nos. 26-27).).

The enduring success of Petitot's series from 1764 until the early nineteenth century is also supported by a Florentine scagliola tabletop executed by Carlo Paoletto in 1808. James Methuen-Campbell has pointed out that this tray, set in a table at Corsham Court, Wiltshire, represents many vases from the *Suite de Vases*, including a variant of Plate 10 but also other examples such as Plate 7, a slender vase with grasshopper handles. The various vases form a composition, on a tabletop with a sphinx, coral and shells.

A TESTIMONY TO THE CLASSICAL REVIVAL

Splendid in both the richness and boldness of their design, combining two confronting lions clutching drapery around a porphyry vase where the pedestal is partially concealed by a snake around which it has twisted, these superb vases mounted in gilt-bronze reflect the skill of a craftsman who was able to bring Petitot's project to fruition. The characteristics of gilt bronze art in France in the second half of the 18th century can be seen in the casting, assembly techniques, chasing and mercury gilding.

In addition to this pair, two other pairs are also known from the eighteenth century, a pair from the collections of the Marquis of Chomondeley, '*Works of Art from Houghton*', Christie's sale, London, 8 December 1994, lot 56, dated circa 1765, and a pair now in the J. Paul Getty Museum, Malibu, illustrated in G. Wilson, 'Acquisitions made by the Department of Decorative Arts in 1983', *The J. Paul Getty Museum Journal*, 1984, no. 9, p. 201, said to be contemporary with ours, circa 1780-1785.

THE DEMIDOFF PROVENANCE

When the previous owner of these vases bought them in Greece in the 1950s, a Demidoff provenance was given, but no documentary confirmation has yet been found.

The quality of the vases is entirely in keeping with the Demidoff collecting tastes, as evidenced by the splendid works of art in their collections. They were acquired from a member of the Demidoff family in Greece, possibly Elim Demidoff, 3rd Prince of San Donato (1868-1943), Russian Ambassador to Greece in 1912-1917, but more likely from his widow Sophie (1870-1953). Elim's great-grandfather, Count Nicolas Demidoff (1773-1828), amassed an enormous fortune from mining and built up a superb collection of paintings, silverware, furniture and works of art in his Paris residences and at the Villa San Donato near Florence.

When Nicolas Demidoff died in 1828, his collection passed to his sons Paul (born 1798) and Anatole (born 1813). The latter inherited the Italian estates and was given the title of Prince of San Donato. His sales in Paris in 1868 and 1870, and in Florence in 1880, are among the most important sales of the nineteenth century in which these vases did not appear. It is likely that if they belonged to Paul Demidoff's collection, these vases were passed on to his son, also named Paul, 2nd Prince of San Donato (who died in 1885), and then on his death to his children, Elim, Aurore and Nikita.



ANTOINE-FRANÇOIS CALLET

Paris 1741 - 1823

L'OFFRANDE À L'AMOUR ; BACCHANTE JOUANT DU TAMBOURIN DEVANT LA STATUE DE PAN

THE OFFERING TO LOVE; A BACCHANTE PLAYING THE TAMBOURINE BEFORE A STATUE OF PAN

Huile sur toile, une paire
Les deux, signés en bas à droite *Callet f.*

A pair, both oil on canvas
Both signed lower right *Callet f.*
(I) 211,3 x 142 cm; 83¼ by 55⅞ in.;
(II) 211,4 x 141,5 cm; 83¼ by 55¾ in.
(2)

These two beautifully preserved paintings by Antoine-François Callet are typical of the anacreontic taste that preceded neo-classicism in the late 18th century. They have an exceptional provenance, having been commissioned by the Count of Artois in 1778 to decorate the Boudoir of the Château de Bagatelle.



After Antoine-François Callet, Charles-Philippe de France, comte d'Artois

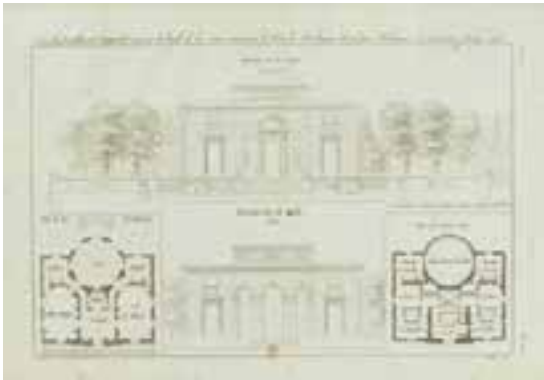
PROVENANCE

Commandé auprès de l'artiste par le comte d'Artois, en 1778, pour le boudoir du château de Bagatelle ;
Probablement vendu avec le château et son contenu, en 1796 ;
Vente De Serenville, Paris, Paillet, 22-24 janvier 1812, lot 99 ;
Probablement Eugénie, Impératrice des Français (1826-1920) ;
Comte Claes Bonde (1878-1965) ;
Acquis à son décès par sa nièce, Brita von Post, née Baroness Palmstierna (1905-1984) ;
Acquis auprès de cette dernière, vers 1972 ;
Vente anonyme, Sotheby's, Londres, 4 juillet 2007, lot 67 ;
Galerie Kugel, Paris.

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J. Baillio, 'Hubert Robert's Decorations for the Château de Bagatelle', dans *The Metropolitan Museum of Art Journal*, 27, 1992, p. 155-156, et note 12, p. 180 ;
M. Constans, 'Le Château du Comte d'Artois', dans *Bagatelle dans ses jardins*, 1997, p. 63 ;
B. Gallini, 'Antoine François Callet (1741-1823), évolution d'un style lié aux aléas de l'histoire', dans *Latribunedelart.com*, article publié le 11 janvier 2017, fig. 10 et 11.

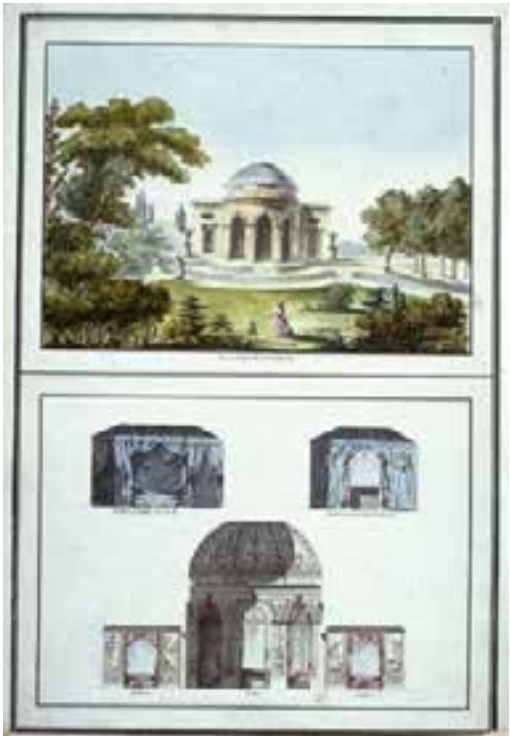
€ 250,000-350,000



Jean-Charles Krafft, Maisons de campagne, plans et décorations de parcs et jardins français, anglais et allemands [...]

The *Offering to Eros* and the *Altar of the god Pan* form part of an ensemble of six paintings commissioned from Antoine-François Callet by the Comte d'Artois in 1778 for the Château de Bagatelle, designed by the architect François-Joseph Belanger (1744-1818).

Antoine-François Callet produced six allegories to decorate the boudoir of this pleasure pavilion. This room was twinned with the bathroom, which was decorated with a series of paintings by Hubert Robert depicting architectural views, now in the Metropolitan Museum in New York (ill. 1, inv. 17.190.26). When the Château de Bagatelle was stripped of its furniture during the Revolution, these works by Callet, as well as those by Hubert Robert, remained in place and escaped any damage. They were sold when the Château's contents were dispersed in 1796, reappearing in the De Serenville sale on 22 January 1812. The six allegories painted by Callet have been identified by Brigitte Gallini (see M. Constans (dir.), *Bagatelle dans ses jardins*, Paris 1997, p. 63 and note 116). In addition to the present *Altar of the god Pan* and *Offering to Eros*, they include an *Offering to Venus*, now in the Musée de Rouen (inv. 914.2), formerly attributed to Le Barbier (it reappeared in the Paul Delaroff sale, Paris, 23-24 April 1914, lot 70, as attributed to Jean-Jacques-François Le Barbier); an *Offering to Flora*; and two works that are currently untraceable but are assumed to be an



Armand Parfait Prieur, Vue de Bagatelle côté du jardin

Offering to Hymen and a *Sermon to Hymen* on the basis of nineteenth century engravings associated with this series. The influence of Joseph-Marie Vien is apparent in his compositions, especially in the decorations painted in 1774 for Madame Du Barry's Pavillon de Louveciennes, which are now in the Musée du Louvre and the Musée des Beaux-Arts in Chambéry.

Antoine-François Callet, who won the Prix de Rome in 1764, was approved by the Académie des Beaux-arts in 1779 and admitted as a member in 1781. He exhibited at the Salon from 1783. Callet was responsible for the most famous portraits of Louis XVI, notably the one that is now in the Apollo Room in the Château de Versailles (inv. MV 3890). Callet was much in demand for his talents as a portrait painter – in fact he painted the portrait of the Comte d'Artois in 1779 – but also for his decorative work. In particular, he painted the centre of the ceiling of the Great Gallery in the Palais du Luxembourg as well as the *Allegory of 18 Brumaire, or France saved* in 1801 for the Coronation Room in the Château de Versailles.

These two spectacular paintings are typical of the anacreontic taste that preceded the Neoclassical subjects of the late eighteenth century but are also among the finest examples of Callet's talent, demonstrating the skills that made him one of the most sought-after artists of his time.



Ill. 1 Hubert Robert, La Fontaine



JOSEPH VERNET

Avignon 1714 - 1789 Paris

**LANCEMENT D'UN NAVIRE DE GUERRE À
L'EMBOUCHURE D'UN PORT**

**THE LAUNCH OF A WARSHIP AT THE MOUTH
OF A PORT**

Huile sur toile

Signé et daté en bas vers le centre *J. Vernet. f. 1781* ; dédié sur une caisse en bas au milieu *A Monsieur de La Freté / administrateur Géné[ral] / Des Postes Paris*

Oil on canvas

Signed and dated in the lower part *J. Vernet. f. 1781*; dedicated on a box lower center *A Monsieur de La Freté / administrateur Géné[ral] / Des Postes Paris*
99 x 146,4 cm; 39 by 57⁵/₈ in.

Executed by Joseph Vernet for his friend and patron Jean-Jacques de La Freté, this originally perfectly documented work is both an important work by the artist, in which he perfectly masters his artistic language, and a testimony to his friendship with La Freté, to whom he mischievously dedicates the painting...



Detail

PROVENANCE

Commandé par Monsieur Jean-Jacques de La Freté ou La Freté (1728-1816) en 1780 ;
Peut-être sa vente, Paris, 14 septembre 1801, partie du lot 63 ;
Collection Emile Péreire (1800-1875) ;
Par descendance jusqu'en 2004 ;
Galerie Agnews, Londres, 2008 ;
Où acquis par l'actuel propriétaire.

EXPOSITION

Langres, Maison des Lumières Denis Diderot et Musée d'art et d'histoire, *Joseph Vernet. Les artistes de Diderot*, juin-octobre 2023, n° 14.

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F. Ingersoll-Smouse, *Joseph Vernet. Peintre de Marine*, Paris, 1926, vol. II (1046), p. 32.

€ 400,000-600,000



This work has a very clear dedication on one of the packing cases in the foreground of the composition: 'A Monsieur de la freté / administrateur général / des Postes'.

This dedication, which certainly gives the name of the individual who commissioned the painting, refers to Jean-Jacques de La Freté (sometimes spelt 'Lafreté'), who was born in 1728 in Bayonne and died in 1813. A merchant, secretary to the King from 1780 to 1790, tax collector in Lorraine and Barrois in 1781, he was also appointed General Administrator of the Postal Service in 1762. Jean-Jacques de La Freté has sometimes been confused with another – more famous – collector, whose name is almost a homonym: Denis Papillon de la Ferté (1727–1794) was also General Administrator of the Postal Service, though better known for his role as Intendant des Menus Plaisirs de la Maison du Roi (in charge of planning royal events and festivities). This confusion goes back a long way. Lagrange himself, in his monograph – which remains the reference work for Vernet – describes the problem:

'This Monsieur de La Freté (...), was he one of the tax collectors, or should we understand him to be La Ferté, Intendant des Menus-Plaisirs, whose name has been corrupted by an alliteration in the Italian manner?' (see Bibliography, Lagrange, p. 197, our translation).

Born in 1728 into a family of shipowners in Bayonne, Jean-Jacques de Lafreté, who was himself a merchant and shipowner, seems to have had the benefit of a considerable fortune. He was close to Benjamin Franklin, and among other ventures he became involved in financing support for the American War of Independence, as did other businessmen in Bayonne and especially Bordeaux. He married Angélique-Michelle-Rosalie Jogues de Martinville (1741–1783), who is depicted in a small pastel portrait by Maurice Quentin de La Tour, now in the Ecole Nationale Supérieure des Beaux-Arts de Paris (inv. PM 2773, wrongly described as 'Mme de Lagreté').

Vernet clearly got on well with Jean-Jacques de La Freté, and frequently visited his Paris home, as he himself recalls: 'There is supper at the house of M. de La Freté every Sunday and every Friday' (Lagrange, *ibidem*, our translation). This friendship, with its focus on meals, probably explains the artist's visual joke: on the case where the dedication appears, masking as customs stamps, he has painted a carafe of wine and two wineglasses, no doubt symbolizing the

refreshments they enjoyed together. Incidentally, La Freté commissioned Vernet to produce a decorative ensemble of six paintings, five *pieds* high, for his salon; for these he paid 5,000 livres each, a price rarely achieved on the market for paintings at that time.

As regards the commission for the present canvas, it is clearly recorded in the artist's *Livre de Vérité*, published by Lagrange in 1864, where it is listed as no. 288, p. 354: '*Un tableau pour M. de la Freté de quatre piés six pouces de large sur trois piés de haut*' ['A painting for M. de la Freté four *piés* and six *pouces* wide and three *piés* high']. It is also mentioned in the *Journal de Vernet*, in April 1780: '*Un tableau pour M. de la Freté de cinq piés sur quatre ordonné au mois d'avril 1780*' ['A painting for M. de la Freté five *piés* by four ordered in the month of April 1780']. Payment was made in three instalments: an initial sum of 1,400 *livres* was paid on 16 November the same year, followed by 1,200 *livres* on 29 December and 400 *livres* on 22 April the following year, making a total of 3,000 *livres*, once again a considerable sum for a painting at that time.

The painting was perhaps the one sold in September 1801 in Paris, through Jean-Baptiste Lebrun, in an anonymous sale, though Lebrun noted the name of the owner in a copy of the catalogue: 'Lafrete F.er General'. As Burton Fredericksen and Benjamin Peronnet have pointed out (*Répertoire des tableaux vendus en France au XIXe siècle. 1801-1810*, 1998, p. 10), some of the painting lots achieved prices sufficiently high to indicate that they contained important works (including, among others, a Rembrandt). The Vernet included in lot 63 reached the large sum of 800 francs, which suggests it could have been the present work. The painting probably then passed into the collection of Emile Péreire (1800–1875) and remained in the same family until it was put up for sale in 2004.

The subject of the work obviously alludes to one of its patron's principal activities, as a shipowner. In an imaginary port, bathed in a bluish morning light, the viewer is invited to observe the launching of a war frigate, enthusiastically witnessed by a crowd that has thronged to the harbour to watch the spectacle. Painted towards the end of the artist's career, the work inevitably recalls the series *Ports de France*, Vernet's 'Grand Oeuvre', painted at the request of Marigny between 1753 and 1765: the present painting is a direct descendant of this series.



Détail



Johann Baptist Elder Lampi, Portrait de Stanislas II de Pologne (1732-1798), musée de l'Hermitage, Saint-Petersbourg

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PAIRE D'APPLIQUES EN BRONZE DORÉ D'ÉPOQUE LOUIS XV, VERS 1766-1768, PAR PHILLIPE CAFFIERI

A PAIR OF LOUIS XV GILT-BRONZE THREE-LIGHT WALL APPLIQUES, CIRCA 1766-1768, BY PHILIPPE CAFFIERI

à trois lumières, à décor d'une guirlande de laurier, sommée d'une urne ; (montées à l'électricité)

surmounted by an urn with laurel garland, the candlearms with draped festoons of berried laurel leaves; (fitted for electricity)

(2)
Height. 20 1/4 in, width. 18 in ;
Haut. 54 cm, larg. 46 cm

PROVENANCE

Très certainement commandée pour le roi de Pologne Stanislas-Auguste pour le Palais royal de Varsovie ;
Collection particulière ;
Galerie Perrin, Paris.

This model is the result of a collaboration between an ornamentalist, an architect and a bronzemaker, and was destined for King Stanislas II of Poland at the Royal Palace in Warsaw. It features remarkable chasing and mercury gilding, typical of the classical revival.

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F. Watson, "A set of four gilt-bronze wall lights made by Philippe Caffiéri for the Royal Palace of Warsaw", dans Partridge Fine Arts, recent acquisitions, 1992.

€ 60,000-80,000



Jan Sejdltitz, Vue du château royal, de la place du château avec la colonne Sigismond, vers 1850





Dessin de candélabre par Philippe Caffiéri, Paris, 1768, bibliothèque de l'Université de Varsovie (BUW 375)

Stylistically, these wall lights date from 1765-1770. They can be compared with a number of Greek-style wall lights made in Paris at the time, based on designs by Jean-Charles Delafosse or Jean-Louis Prieur. Importantly, they can be traced back to Philippe Caffiéri by comparing them with a drawing signed and dated 1768, kept in the Warsaw University Library and which served as a design for the sconces intended for the Łazienki Castle, a series of six of which is now in the Paul Getty Museum (inv. 78. DF.263.1 & 82. DF.35.1).

This pair of wall lights is in fact identical to a series of twelve made in 1768 for King Stanislas Poniatowski of Poland, four of which are still in the Royal Castle in Warsaw. The Warsaw wall lights are scrupulously identical; they were part of the large orders placed in Paris around 1768-1770 for Warsaw Castle, through the intermediary Victor Louis. The Polish archives studied by Maria Wanda Przewozna (in *Vergoldete Bronzen*, *op. cit.* p. 560) show that these deliveries were staggered over time. For example, only three pairs are mentioned in the palace inventory of 1770, whereas there are twelve in total in the inventory of 1783: *Twelve other pairs of smaller three-branched arms with gilded vases. They are very well chased and gilded with ground gold. Six pairs of these arms are in the marble room, four in the lords' room near the Chapel and two at Mr J. Mnieszek's home.*

The destination of these wall lights was to change again, as the 1795 inventory lists seven pairs in the 'Marble Room' and the other five in the 'Lords' Room', also known as the Canaletto Room.

Six wall lights of this model belonged to the collection of Dimitri Mavrommatis, sold by Sotheby's in London on 8 July 2008, lots 48 and 49.

In a letter to the King of Poland dated 19 March 1768, Caffiéri mentions at least two (and perhaps three) series of similar sconces ordered for the palace ('plus seven other pairs of arms, also smaller, with three branches to match those you have, which you ordered from me at an agreed price of 830 livres per pair, amounting altogether to 5910"). The word 'match' indicates that these series of sconces were similar, but not necessarily identical. The pair of arms sold by Sotheby's in Paris on 24 March 2005, lot 77, should be compared, as some of its details differ from the present model, such as the garland on the vase and that surrounding the central arm. As the redecoration of the 'chambre des seigneurs' dates from 1771, it is very likely that a further order was placed at this date to complete the earlier series.

PHILIPPE CAFFIÉRI, AMBASSADOR OF THE CLASSICAL REVIVAL

Philippe Caffiéri was one of the greatest foundrymen and chisellers of the second half of the 18th century. Born in 1714, he was the son of the founder Jacques Caffiéri, who held the title of sculptor and ciseleur ordinaire du Roy. His younger brother was the sculptor Jean-Jacques Caffiéri.

A member and future juror of the Académie de Saint-Luc, he trained in his father's workshop and in 1747 he went into partnership with his father and became a master sculptor a few years later in 1754. When his father died in December 1755, he took over the management of the workshop in the rue Princesse. On 16 January 1756, he was accredited as a master foundryman in clay and sand. The inventory drawn up on the death of his wife in 1770 reveals that Caffiéri owned an impressive stock of andirons, wall lights, torches, candelabras, etc., many of which belonged to the neoclassical repertoire.

Philippe Caffiéri had an excellent list of clients including the Garde-Meuble de la Couronne, the Prince de Condé, the Marquis de Marigny, the Comte d'Orsay and Lalive de Jully. He also supplied many bronzes to foreign courts, an example being the wall lights for the King of Poland and the Princess of Asturias.



**PAIRE DE VASES NACELLE ET LEUR
COUVERCLE EN MARBRE BLANC ET BRONZE
DORÉ D'ÉPOQUE LOUIS XVI, VERS 1775**

**A PAIR OF LOUIS XVI GILT-BRONZE MOUNTED
NACELLE-SHAPED VASES WITH COVERS,
CIRCA 1775**

en forme de navette, le couvercle décoré de godrons et feuilles d'acanthé, avec deux anneaux, la prise en forme de fruit, sur un socle carré à pans coupés concaves

each cover with carved acanthus leaves and fruit finial, the vases with gadrooned body and chased gilt-bronze *milles-raies* panelled frieze with ribbon-twist and pearl borders, flanked by scrolled acanthus handles suspending bronze rings, on shaped gilt-bronze bases
(2)
Height. 10 1/8 in, width. 13 in ;
Haut. 26 cm, larg. 33 cm

PROVENANCE

Marquis de Chaponnay, 22 juin 1927;
Collection Wildenstein;
Christie's Londres, *The Wildenstein collection*,
14-15 décembre 2005, lot 383.

€ 70,000-100,000

This pair of white marble navette vases, finely carved with acanthus leaves on the lid and gadrooned body, has a fine gilt-bronze mounting typical of the 1775s. The wide chased bronze border with a *milles-raies* panelled frieze with alternating motifs in relief is similar to a bronze frieze found on a pair of Egyptian red porphyry vases also from the former Wildenstein Collection and then Ojeh Collection, sold by Sotheby's in Monaco on 25-26 June 1979, lot 1.

This form is directly inspired by Roman models from the mid-17th century, transcribed by Abbé Benedetti (1610-1690 - *Desseins de sept vases de différents formes de l'abbé Benedetti*, Paris, Bibliothèque nationale de France, Cabinet des estampes). Benedetti was a civil servant in Rome, first with Cardinal Mazarin and then with Louis XIV, to whom he sent drawings for possible purchases of furniture, fabrics and antique statues.

Marble and stone vases were very fashionable in the 18th century – they were a staple of any important collection. Among the collectors of stone vases around 1770, two of the most famous were Pierre-Louis Randon de Boisset (1708-1776) and the Duc d'Aumont (1709-1782). The catalogue of the sale that followed the Duke's death states this fact clearly in its introduction, writing that "*Il est peu d'ornement plus imposant, plus intéressant dans l'arrangement d'un cabinet, que celui qu'on peut y introduire par la distribution bien entendue de vases en marbre et de colonnes de belles proportions*".

A similar pair of navette vases from the Champalimaud Collection was sold recently, Sotheby's, Paris, *De Lisbonne à Paris : deux intérieurs parisiens*, 18 November 2021, lot 37 (113,400 EUR).

These elegant *navette*-shaped vases perfectly illustrate the taste *en vogue* in Paris in the 1770s. With the advent of the '*arabesque*' taste so dear to Marie-Antoinette, artists reinterpreted the forms of Antiquity, embellishing them with finely chiseled gilt-bronze mounts. These mounted objects, synonymous with luxury, were part of the greatest collections of the time; our pair of vases belonged to the prestigious Wildenstein collection.



HUBERT ROBERT

Paris 1733 - 1808

CAPRICE ARCHITECTURAL AVEC LE PANTHÉON, LA COLONNE TRAJANE ET LE TEMPLE DE VESTA ; CAPRICE ARCHITECTURAL AVEC LES TROIS COLONNES DES TEMPLES DES DIOSCURES ET DE SATURNE

ARCHITECTURAL CAPRICCIO WITH THE PANTHEON, TRAJAN'S COLUMN AND THE TEMPLE OF VESTA; ARCHITECTURAL CAPRICCIO WITH THE THREE COLUMNS OF THE TEMPLE OF THE DIOSCURI AND SATURN

Huile sur toile, une paire

Le second, monogrammé sur le piédestal en bas au centre *HR*, et daté de façon illisible

A pair, both oil on canvas

The latter, signed with monogram on the pedestal lower center *HR*, and illegibly dated

(I) 37,2 x 60,3 cm; 14⁵/₈ by 23³/₄ in.;(II) 37,4 x 63,4 cm; 14³/₄ by 25 in.

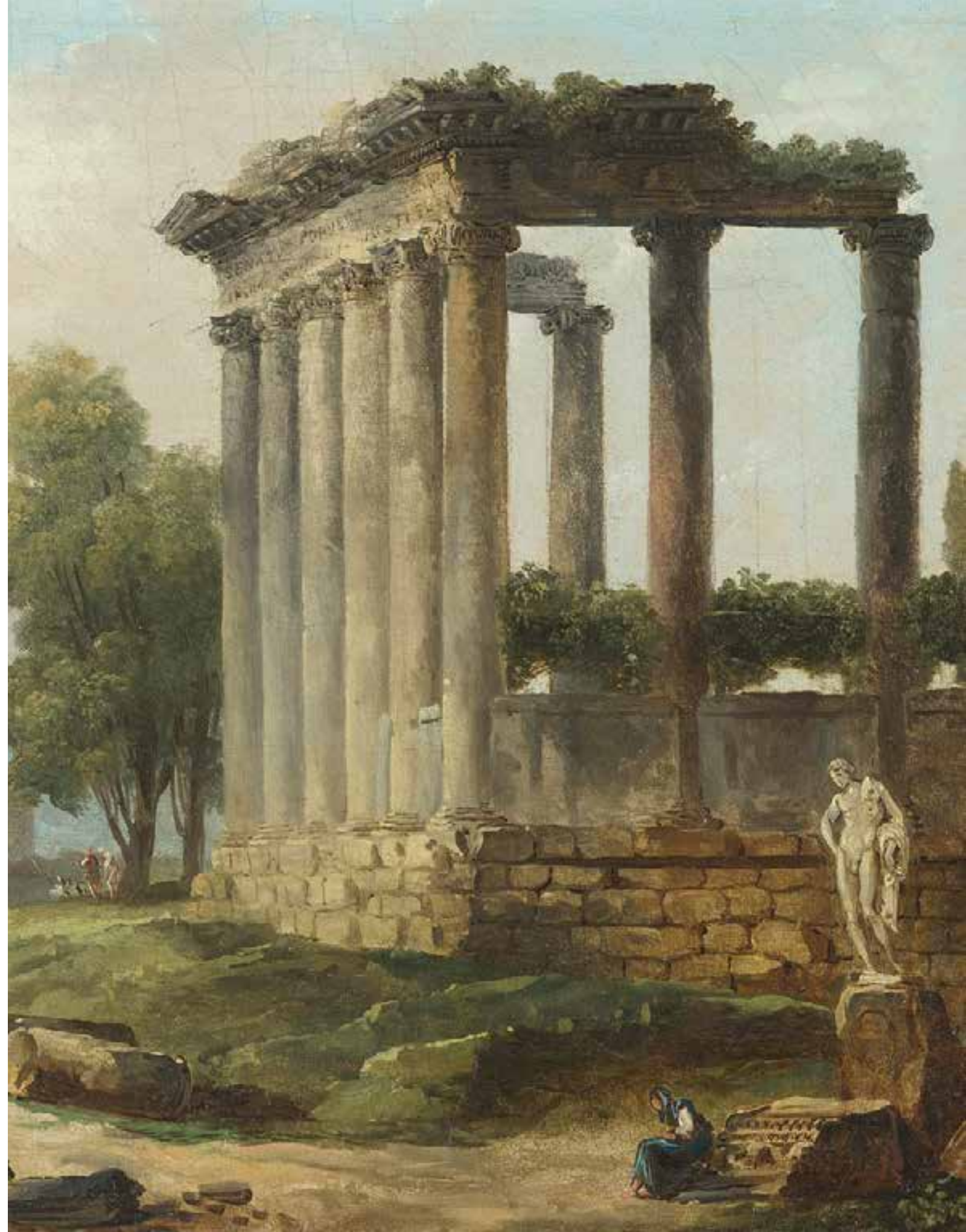
(2)

PROVENANCE

Probablement Euphémie Pantin de Landemont, née Costa de Beauregard, épouse d'Ambroise Pantin de Landemont, maire d'Ancenis.

€ 80,000-100,000

A painter of ruins, Hubert Robert presents here, in a reduced format that still allow monumentality, a condensed view of ancient Rome, through some of its most famous remains. Immediately recognizable, they are skilfully arranged by the artist in a capriccio that made him a specialist in France during the 18th century.



Among the most prolific artists of his time, Hubert Robert occupies a special place in the pantheon of landscape painters. Firstly, because of his significance: he was one of the first painters in this genre to practise in the second half of the century. Secondly, for his genius, which induced him, before the Romantic generation, to become interested in ruins and places touched by history as well as spectacular natural sites, as in the case of the present paintings.

Born in 1733, Hubert Robert was originally destined to become a sculptor, initially training with Michel-Ange Slodtz (1705–1764), who taught him the rudiments of perspective. However, he switched fairly swiftly to a career as a painter. Supported by the Comte de Stainville (1719–1785) – the future Duc de Choiseul – he left France for Rome in 1754. The eleven years he spent there were decisive for the development of Robert's art, as he discovered the ancient Roman monuments and deepened his knowledge, laying the foundations for what would become his mature work. He showed himself to be an eager draughtsman, keen to record everything around him, whether Roman ruins, idyllic landscapes or the works of Piranesi and Panini, which, upon his return to France, inspired him to create a pictorial idiom all his own.

Approved and then admitted to the Académie Royale de Peinture et de Sculpture, he embarked on a long and profitable career, founded on his copious production of paintings, mostly capricci featuring Italian ruins that he remembered from his travels. He benefitted from the support of important members of the aristocracy as well as the haute bourgeoisie in the financial sector; after the Revolution and the loss of his French patrons, he continued to produce extensively for the imperial princes of Russia.

Although relatively small in size, these two capricci with Roman ruins by Hubert Robert

convey a sense of monumentality as well as a subtle melancholy, recalling Diderot's comments about the painter: he wrote that Robert evoked a *poétique des ruines*, prefiguring the Romanticism which was to come.

Giovanni Paolo Panini's influence on Hubert Robert's adoption of the genre of capricci featuring ruins is well documented and the two present works, which depict an imaginary landscape containing groups of ancient Roman monuments – some in reality a considerable distance from each other – do not deviate from the laws of the genre.

Thus the Pantheon, easily recognizable on the left of the first work, is shown with Trajan's column, both in Rome, but also with the Temple of Vesta, which can still be seen in Tivoli, some distance from the Eternal City. Similarly, in the second composition, the Temple of Minerva Medica, in the background, the Temple of Saturn and the Borghese Vase, visible on the left, are in reality far apart.

These two works are in a narrow format unusual for Robert, who normally produced compositions on a larger scale, destined to decorate the interiors belonging to his many patrons. Their size is more appropriate to the private study of a more unassuming art lover who wanted a condensed version of ancient Rome, perhaps after returning from the Grand Tour.

Although we do not know who commissioned the paintings – it may also be that Robert produced them on a speculative basis – tradition has it that they once belonged to one of the members of the French Costa de Beauregard family, originally from Liguria, probably Euphémie Pantin de Landemont, born Costa de Beauregard, wife of Ambroise Pantin de Landemont, mayor of Ancenis, from where it appears likely the paintings came.





Attribué à Giuseppe Duprà,
Portrait de Victor Amédée III en
majesté, XVIIIe siècle, Palais royal
de Venaria, Turin

53

**ENCRIER EN BRONZE DORÉ AUX ARMES DE
LA MAISON ROYALE DE SAVOIE, ÉPOQUE
LOUIS XVI, VERS 1775**

**A LOUIS XVI GILT-BRONZE INKSTAND, CIRCA
1775, WITH THE COAT OF ARMS OF THE
ROYAL HOUSE OF SAVOY**

la base oblongue arrondie aux angles, la ceinture
ciselée à compartiments de branches de lauriers
entrecroisées rythmées de rosaces, reposant sur
quatre aigles aux ailes déployées, la terrasse
ornée de quatre amorces de colonnes cannelées,
les colonnes antérieures munies de couvercles
formant boîte à poudre et encrier, les colonnes
postérieures supportant un vase à mufles de lion
et drapés, le vantail du compartiment central
accueillant les armes de la Maison de Savoie
surmontées d'une couronne fermée

the oblong base with intersecting laurel branches
centred by a rosette, supported by four eagles
with outstretched wings, the surface of the base
with the arms of the House of Savoy and three
lidded compartments and central reservoir, with
two rear fluted columns supporting a vase with
lion heads and drapery
Height. 8 in, width. 11 1/2 in, depth. 8 in;
Haut. 20 cm, larg. 29 cm, prof. 20,5 cm

This rare inkstand belongs to a group of only
three known examples from the same workshop,
probably Pierre Gouthière, given the quality
of the work, with a very naturalistic vision of
the details, particularly in the carving of the
eagles, and exceptional chasing. Probably
commissioned by the French royal family
as a gift to the House of Savoy as a symbol
of a lasting union, this object has a highly
prestigious original provenance.

PROVENANCE

Cet encrier a été commandé par la famille royale
de Savoie ou par la famille royale française en
guise de dot ou cadeau diplomatique. Le blason
de la Maison de Savoie surmonté d'une couronne
fermée correspond à Victor Amedée III, roi de
Sardaigne et de Savoie (1726-1796) ou son fils
Charles-Emmanuel, futur roi de Sardaigne et de
Savoie (1751-1819) ;
Peut-être l'encrier mentionné dans l'inventaire
du Prince Juste de Beauvau (1793-1863) dressé
en 1864 ;
vente aux enchères à la suite de son décès, hôtel
Drouot, Paris, le 21 avril 1865, lot 22 (5,800 Fr) ;
probablement acquis lors de cette vente par
la famille Rothschild, collection Alphonse de
Rothschild, New York, vers 1966.
Galerie Perrin, Paris.

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F.J.B Watson, *The Wrightsman Collection*, vol. II,
New York, 1966, n° 205, p. 391.

€ 80,000-120,000



Détail des armoiries



ATTRIBUTION AND PROVENANCE IN QUESTION

The exceptional nature of this object suggests the hand of the greatest bronze-makers of the period, including Pierre Gouthière. The matt gilding technique - or two-tone gilding - is typical of his style, although it is impossible to say that he is the sole master. The eagles flanking the four sides are reminiscent of those found on the pair of andirons commissioned by the Duchesse de Mazarin. However, certain neoclassical motifs, including eagles, appeared earlier in the 18th century, notably by the architect Victor Louis and the master sculptor Jean-Louis Prieur, for King Stanislas-Auguste of Poland.

A number of clues suggest that the master of the period executed a writing desk described as 'no. 99 ecritoire en bronze dore (par Gouthiere) 4000 francs' in the inventory following the death of Prince Charles Juste de Beauvau in 1864. This same object was sold at Drouot on 21 April 1865 (lot 22) for 5,800 francs and was then described as: 'Très-bel encrier du temps de Louis XVI. en bronze [...] se trouve les armes couronnées de la maison de Savoie. Remarkable work attributed to Gouthières. Width 30 cent; depth 22 cm'. It is therefore possible to establish that Pierre Gouthière made a gilt-bronze inkstand in his lifetime bearing the coat of arms of the Royal House of Savoy, the dimensions of which are more or less the same as those shown here, but it is not easy to confirm that the copy in the Prince de Beauvau's collection is actually ours. Just as it is impossible for us to say the opposite.

Identical in quality of execution and therefore probably from the same workshop, this object cannot be presented without reference to its counterparts. Two inkstands, known to date, exist with a few variations:

- One was part of the former collection of the Marquis de Galard and later in the Charles and Jayne Wrightsman Collection (fig. 3), but our lid has been replaced in the centre by a small bell. Similarly, in this model, between the inkstand and the hourglass, there is a compartment with a cartouche in the centre for a symbol, or coat of arms, but no coat of arms has been affixed. It is illustrated by Francis Watson and Pierre Verlet. This inkstand was sold without attribution at Christie's New York on 30 October 1993, lot 272.
- The other inkstand, of a very similar model, was sold at two successive sales at Christie's (fig. 4): Christie's New York, Meyer Collection, 26 October 2001, lot 10; Christie's, London, 6 July 2023, lot 3. This inkstand was first sold without attribution, then with an attribution to Pierre Gouthière at the second auction. The coat of arms of the House of Savoy is present on this example, but the central ornament also differs here with a flamed urn instead of a lid in the central rear section of the present inkstand. It was then presented as the inkstand from the collection of the Prince de Beauvau, sold at Hôtel Drouot in 1865 and acquired by the Rothschild family in around 1966.





Encrier en bronze doré, ancienne collection Wrightsman



Candélabre d'après un modèle de Victor-Louis et de Jean-Louis Prieur pour Stanislas-Auguste, roi de Pologne, en 1765-1766, palais de Lazienki, Varsovie



Détail d'une paire de feu par chenets Pierre Gouthière, 1781, The Frick Collection, New York

Therefore, several inkstands seem to correspond to the same provenance and certainly to a single master bronze-maker's workshop, but this does not mean that the debate can be settled with any certainty. There are some mysteries that are still difficult to unravel, and this inkstand is one of them in terms of its origins and history, right up to its discovery within this collection. Restraint is called for when researching so far back in time through documentation that is somewhat lacking in precise descriptions. On the other hand, there can be no doubt about its aesthetic and the perfect mastery of its rich and harmonious decoration. The base with laurel branches, centered by rosettes, evokes the rustle of leaves in the countryside. The eagles, displayed in pairs, echo the most beautiful life-size sculptures, even though their size is infinitely reduced here. It's a testament to the attention to detail and the finesse of the chasing. Bronze-makers of the period found much to exercise their talent in these small accessories; the ingenuity required to conceal compartments is particularly evident in our example. For example, the central button on the rosette opens a secret compartment hidden in the frieze of the base.

AN OBJECT CLOSELY LINKED TO THE HOUSE OF SAVOY

The son and successor of Charles-Emmanuel III, Victor-Amédée III (fig. 5) was King of Sardinia, Prince of Piedmont and Duke of Savoy from 1773. He devoted the first years of his reign to the internal administration of his states and then reorganized his army according to the Prussian model. An opponent of the French Revolution, he opened his states to émigrés and refused to receive the embassy of the French Republic. Defeated by Bonaparte, he had to relinquish Savoy and Nice under the Treaty of Paris of 15 May 1796. He survived this defeat by only a few months.

The years between 1771 and 1775 saw three dynastic marriages between the Royal siblings of France and Savoy. The Comte de Provence married Marie Joséphine de Savoie in 1771, followed by the marriage of his brother, the Comte d'Artois, to her sister Marie Thérèse de Savoie and, in 1775, the marriage of the Comte's sister, Clotilde, to the brother of the Savoie princesses, the heir to the Kingdom of Sardinia, Charles Emmanuel (future King of Sardinia from 1796). As the French Royal family commissioned many pieces from Pierre Gouthière, it is likely that this inkstand was commissioned as a Royal gift or as part of a dowry for a Royal wedding. We do not know when the inkstand left the Italian Royal collections, or what happened to it afterwards, unless of course we consider that our example is indeed from the Prince de Beauvau's collection.



HUBERT ROBERT

Paris 1733 -1808

LES LAVANDIÈRES**WASHERWOMEN**

Huile sur toile

Oil on canvas
51 x 116 cm; 20 $\frac{1}{8}$ by 45 $\frac{5}{8}$ in.

PROVENANCE

Vente anonyme, Galerie Georges Petit, Paris, 4 mai 1921, lot 24 (avec ses pendants aux lots 23, 25 et 26) ;
Collection M. T. P. Thorne ;
Sa vente, Galerie Georges Petit, Paris, 22-23 mai 1922, lot 23 (avec ses pendants aux lots 22, 24 et 25) ;
Acquis par M. Kremer ;
Vente du "Docteur X", Galerie Charpentier, Paris, 28 mars 1955, lot 78 (avec son pendant au lot 79) ;
Vente anonyme, Il Ponte, Milan, 28 mars 2023, lot 155.

€ 60,000-80,000

III. 1 Hubert Robert, *La Fontaine* (unknown present location).III. 2 Hubert Robert, *La Voûte de pierre* (unknown present location).III. 3 Hubert Robert, *La Passerelle* (unknown present location).

Originally painted as a overdoor, this delightful painting offers a nostalgic, idyllic vision of a lost pastoral world, where washerwomen work cheerfully amidst omnipresent nature and ruins.

The painting of *Washerwomen at the lavoir*, which has long remained largely unseen, bears witness to Hubert Robert's ability to find constant new approaches, despite his enormous output, while staying faithful to the same pictorial register. The work illustrates one of the painter's preferred practices, made essential by the many decorative commissions he received: endlessly varying motifs, from painting to painting, re-using, reformulating and transforming them, so that his oeuvre becomes one immense variation on the same few themes.

This painting, when it first appeared on the art market in a Paris sale in 1921, was accompanied by three others of the same size, thus forming an ensemble of four overdoors, now dismantled, whose origin is unknown. The three other works, which today are known only from reproductions in sale catalogues of 1921 and 1922 (ill. 1, 2 and 3), shared the present painting's theme: washerwomen at work in picturesque landscapes, each one different from the others. The first shows an antique fountain surmounted by two lions; the second is viewed from underneath the arch of a stone bridge; and the third depicts young women on the bank of a river spanned by a rustic wooden footbridge.

On these four overdoors, the artist revisits the theme of women at work and water that he had

already explored earlier, in four large-scale works for the Salle des États in the Archbishop's Palace in Rouen, made in 1774–1775. He tackled this subject again, during this same period, in the large painting in the billiard room of the Château de La Chapelle-Godefroy; this painting seems to have provided Robert with some elements which are reproduced almost exactly in the four overdoors discussed here.

The present painting, which stands perfectly well on its own merits without its former companions, presents the viewer with an arcadian scene of an idyllic and imaginary country life, far from the worries of modern reality.

Madame Sarah Catala has confirmed the authenticity of this work, after first-hand inspection.



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PAIRE DE GRANDS GUÉRIDONS PORTE-TORCHÈRES EN BOIS DORÉ, SCULPTÉ ET LAQUÉ BLEU D'ÉPOQUE LOUIS XVI, VERS 1780, ATTRIBUÉE À GEORGES JACOB

A PAIR OF LOUIS XVI CARVED AND PAINTED GILTWOOD GUÉRIDONS PORTE-TORCHÈRES, CIRCA 1780, ATTRIBUTED TO GEORGES JACOB

le fût de forme balustre ceint d'une guirlande de fleurs, orné d'entrelacs, feuilles d'acanthé supportant un plateau circulaire ; l'ensemble reposant sur un piétement tripode encadrant le fût central ; les montants ornés de têtes de bélier, piastres, supportés par des sphinges, sur une base triangulaire cintrée et sabots

This rare pair of guéridon porte-torchères were made to imitate the brightness of patinated gilt-bronze. A collaboration between different craftsmen such as a menuisier, a sculptor and a doreur-lacqueur was undertaken to achieve this fantastic result. The name of Geoges Jacob, who in particular developed the *goût arabe* in menuiserie is proposed to have conducted the commission.

the baluster-shaped stem surrounded by a garland of flowers, adorned with interlacing acanthus leaves supporting a circular top; resting on a tripod base framing the central stem; the mounts adorned with ram heads, piasters, supported by sphinxes, on a triangular curved base with hooves
(2)

Height. 69 in, diam of the top: 19 3/4 in, width. of the base 24 3/4 in ; Haut. 175 cm, diam. du plateau: 50 cm; larg. du piétement. 63 cm

PROVENANCE

Galerie Kugel, Paris.

REFERENCES BIBLIOGRAPHIQUES

P. Verlet, *Les meubles français du XVIII siècle*, Paris, 1956.

F. J. Bagott Watson, *Le meuble Louis XVI*, Paris, 1963.

F. De Salverte, *Les ébénistes du XVIII siècle, leurs œuvres et leurs marques*, Paris, 1985.

G. Wannenes, *Mobili francesi del Settecento*, Milan, 1991.

€ 200,000-300,000



Guéridon, vers 1788, Musée des arts décoratifs, Paris



Candélabre avec un vase, vers 1780, Versailles, Petit Trianon



The originality of the design and the richness of the composition is impressive. A few earlier pedestal tables made in the Greek style have come down to us, such as the pair from the former collection of Count Duchâtel, sold by Sotheby's New York on 3 June 2008, lot 131, or the suite of four which formerly belonged to the collector Arturo Lopez-Willshaw and sold in the Hôtel Lambert Collection, Sotheby's Paris, on 13 October 2022, lot 403. The pair we are presenting is typical of the arabesque taste and can be dated stylistically to the period of 1780-1785. The Petit Trianon, a masterpiece of 'Greek-style' architecture built by Gabriel, remains the place where Queen Marie-Antoinette's intimate tastes can best be seen, and in particular the arabesque style she inspired and represented. On our pair of guéridons, the lines are more sinuous, giving a more decorative than structural appearance. Particular attention is paid to the finest ornamentation, with references to the Orient in motifs such as sphinxes. Although they are not marked, the name of Georges Jacob can be put forward. Indeed, this carpenter, who was one of the most brilliant of his generation, designed numerous pieces of furniture that evoke the decor of these monumental sculptures. The seated sphinxes can be found on fire screens

and numerous chairs, including those made for the *cabinet de la Méridienne* in Versailles (inv. V5183-84). In addition, a pair of guéridons porte-torchères stamped by Georges Jacob is in the collections of the Residenz in Munich (inv. Ny. M 60/61); they have a similar structure with three uprights framing the central shaft. Another pair of torchères with an openwork base and three bracket-shaped uprights is in the Musée des Arts Décoratifs and is illustrated in G. Jeanneau, *Le meuble léger en France*, Paris, 1952, ill. 201.

The proportions and size of this model are impressive, the extreme finesse of the sculpture and the blue lacquer treatment combined with the gilding confirm the desire to give the illusion of metal. The mix of steel and blued bronze contrasts with the brilliance of the gilding, the result of compositions by the great bronziers of the period, as can be seen on candelabras with vases by Gouthière or Feuchère. These imposing lights, like those in the Petit Trianon attributed to Gouthière (inv. T495) or those sold by Sotheby's in Paris, Hôtel Lambert Collection on 11 October 2022, lot 76, are characteristic of this aesthetic. Here, the carpenter, sculptor and gilder have treated the wood and its decoration to imitate metal, with extremely detailed carving and a central shaft painted to imitate blued steel.

JEAN-JACQUES LAGRENÉE

Paris 1739 - 1821

SEXTUS TARQUIN ADMIRANT LA VERTU DE LUCRÈCE

SEXTUS TARQUINIUS ADMIRING THE VIRTUE OF LUCRETIA

Huile sur toile
Signé et daté en bas à droite *J.J. Lagrenée 1781*

Oil on canvas
Signed and dated lower right *J.J. Lagrenée 1781*
128,5 x 194,3 cm; 50⁵/₈ by 76¹/₂ in.

This painting by Jean-Jacques Lagrenée is a recent rediscovery. Exhibited at the Salon of 1781, it has come down to us in a magnificent condition. This is an exceptional example of a neo-classical work by an artist of the generation preceding that of Jacques Louis David.

PROVENANCE

Acquis à Paris au début du XX^e siècle ;
Resté dans la même famille par descendance jusqu'en 2008 ;
Vente anonyme, Sotheby's, New York, 24 janvier 2008, lot 93.

EXPOSITION

Salon de Paris, 1781, n° 34 (décrit comme *Les fils de Tarquin, admirant la vertu de Lucrece...*
Ce Tableau a 6 pieds de large, sur 4 de haut).

BIBLIOGRAPHIE

Explication des Peintures, Sculptures, Gravures, de Messieurs de L'Académie Royale, Paris, 1781, p. 10-11, n° 34 ;
J. Locquin, *La peinture d'histoire en France de 1747 à 1785*, Paris, 1912, p. 252 et 255 ;
L. Hauteceœur, *Histoire de l'art*, Paris, 1959, p. 56 ;
E. Bénézit, *Dictionnaire critique et documentaire des Peintres, Sculpteurs, Dessinateurs et Graveurs*, Paris, 1976, ed., vol. 6, p. 383 ;
M. Sandoz, *Les Lagrenée. II. - Jean-Jacques Lagrenée 1739-1821*, Paris, 1988, p. 226-227, n° 135 (comme localisation actuelle inconnue).

€ 300,000-500,000



Our painting before the recent restoration, which revealed the view in the centre of the composition

Displayed at the 1781 Salon and known in the literature concerning Jean-Jacques Lagrenée, the painting *Sextus Tarquinius admiring the virtue of Lucretia* was rediscovered in 2008 in a Sotheby's sale in New York (see Provenance).

Exceptional for its large size and excellent condition, the painting illustrates an episode which has rarely been painted yet played an important part in Rome's legendary history, leading to the fall of the Roman Kingdom and the beginning of the Republic. Livy, in his *History of Rome*, relates that during the siege of the city of Ardea, Sextus Tarquinius and his brothers, the sons of Tarquinius Superbus – the last king of Rome, who ruled from 534 BCE to 509 BCE – went to Rome, along with their cousin, Tarquinius Collatinus, to check on their wives' behaviour. Lucretia, wife of Collatinus, who was celebrated for her beauty and virtue, was the only one found calmly spinning wool and watching over her house, while the other wives were amusing themselves with many companions. Lagrenée describes the astonishment of the king's son when he witnesses Lucretia's virtue. The jealous Sextus rapes Lucretia, who commits suicide after calling upon her father and husband to avenge her. This vengeance resulted in the banishment of the Tarquinius family and the Roman uprising which led to the establishment of the Roman Republic.

In the view of Marc Sandoz, the scale of this painting suggests it was a commission, but unfortunately there is nothing to confirm this (Marc Sandoz, *Les Lagrenée, II. - Jean-Jacques Lagrenée (le jeune)*, 1739-1821, Paris, 1988, p. 226).

This type of subject is typical of works presented at the Salon during the last third of the eighteenth century. Indeed, from the 1775 Salon onwards, an increasing number of history subjects were shown, with a preference for episodes from Roman history. However, Jean-Jacques occupies his own distinctive place in this painting revival. From the same generation as Gabriel-François Doyen (1726-1806), Nicolas Guy Brenet (1728-1792) and Nicolas-Bernard Lépicier (1735-1784), Lagrenée was known as an innovative painter and a sought-after decorative artist. He was one of the main ceiling painters of his time, alongside Jean-Simon Berthélemy (1743-1811), Louis Jean-Jacques Durameau (1733-1796) and Antoine-François Callet (1741-1823).

Jean-Jacques was taught to paint by his brother Louis. After receiving the second Grand Prix de Rome in 1760, he decided in 1762 to follow his brother, who had been appointed Director of the St Petersburg Academy of Fine Arts. He then spent the years from 1763 to 1769 in Italy. In 1768, Marigny granted him the privilege of being admitted for one year as a *pensionnaire* at the Académie de France in Rome. During his time in Italy, he developed an enthusiasm for antiquity and took a greater interest in archaeological discoveries than in the Italian masters. He painted dozens of works inspired by Homer, Ovid's poetry and the stories of Psyche and Telemachus. He also took up aquatint and in the late eighteenth century his engravings in the *lavis* manner seem to have had an important role in propagating the taste for friezes with classical decoration on a plain background. He was approved by the Académie royale in 1769 and regularly exhibited at the Salon between 1771 and 1804. In 1775, he became a full member of the Académie and was appointed deputy professor the following year; in 1781 he became titular professor. This institutional role, combined with his taste for frieze compositions and classical motifs as well as his interest in the traditional iconography of antiquity, played a surely under-estimated part in the revival of history painting and undoubtedly influenced the Neoclassical painters. As his career progressed, the vocabulary of forms that he used became simplified and pared down, giving his frieze decorations a monumental appearance. He was one of the precursors of the Adam and Empire styles, giving rise to his appointment as Artistic Director at the Sèvres manufactory (1785-1800).

This *Sextus Tarquinius admiring the virtue of Lucretia* is evidence of Lagrenée's fondness for antiquity. The two groups of figures in the foreground are placed as though on a stage, in an architectural space with simplified Doric decoration, recently restored: at the time of its previous auction in New York in 2008, this landscape was still largely obscured by later architectural elements (ill. 1). The architecture frames a view of the countryside in the manner of Raphaël's art. This carefully constructed setting reinforces the precision of the *mise en scène*, in which the theatrical poses of the protagonists admirably reflect their emotions. The quality and bright colour of the draperies is equally remarkable.



Détail

JEAN-ANTOINE JULIEN, DIT JULIEN DE PARME

Cavigliano 1736 - 1799 Paris

HERMINIE REVÊT L'ARMURE DE CLORINDE

HERMINIA PUTTING ON CLORINDA'S ARMOUR

Huile sur toile

Signé et daté en bas à droite *JULIEN DE PARME / Faciebat 1775*.

Oil on canvas

Signed and dated lower right *JULIEN DE PARME / Faciebat 1775*.

255 x 196 cm; 100³/₈ by 77¹/₈ in.

PROVENANCE

Peint pour Louis-Jules Barbon Mancini Mazarini, Duc de Nevers, dit de Nivernais, peut-être pour le Palazzo Concini (1716-1798) ;
Par descendance à Adélaïde-Diane-Hortense Mancini-Mazarini, Duchesse de Cossé-Brissac (1742-1808) (selon le catalogue de Londres, 1979) ;
Vente anonyme, Galeries de l'Universelle (Cité du Retiro), Paris, 13 mars 1893, lot 84 ;
Vente anonyme, Paris, Hôtel Drouot, 21 décembre 1977, lot 79 ;
Galerie Heim, Londres, en 1979 ;
Galerie Alberto di Castro, Rome ;
Où acquis par l'actuel propriétaire, en 2008.

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P. Rosenberg, 'Il se rendit en Italie', dans *Études offertes à André Chastel*, Rome-Paris, 1987, p. 575, 576, 579, note 41, fig. 11 ;
M. Fornari, 'Julien de Parme', dans *La pittura in Italia. Il Settecento*, Milan, 2e éd. 1990, p. 753 ;
P. Rosenberg, 'Una corrispondenza di Julien de Parme', dans *Julien de Parme 1736-1799 (Quaderni di Parma per l'Arte, fasc. 3)*, Parme, 1997, p. 130-134, lettres XXIX et XXX ;
Julien de Parme 1736-1799, cat. exp., Pinacoteca Cantonale Giovanni Züst, Rancate, Milan, 1999, p. 116-117, n° 46 (non exposé) ;
Dessins français : collections du Cabinet des dessins du Musée d'art et d'histoire de Genève, cat. exp., Musée d'art et d'histoire de Genève, 2004, p. 76, fig. 1.

€ 200,000-300,000

Herminia putting on Clorinda's armour is a spectacular painting commissioned by Louis-Jules Mancini Mazarin, Duc de Nevers, called de Nivernais (1716-1798) from Jean-Antoine Julien, known as Julien de Parme. The painting probably had pride of place in his billiard room in the Palais Concini (now the Caserne de la Garde Républicaine, 10 Rue de Tournon), alongside three paintings of ruins by Hubert Robert. It was directly opposite another painting by the artist: *Briseis being taken from Achilles*. Signed and dated 1775, it is one of the artist's masterpieces.

Julien de Parme was brought up by his mother in Cavigliano, near Locarno, in the Ticino. He learnt the basics of painting in Craveggia from Giuseppe Maria Borgnis. In 1747, he left the Ticino for France, where he met Carle Van Loo and Michel-Ange Slodtz. Returning to Italy, he spent time in Genoa, Livorno, Pisa and Florence, before settling in Rome in 1760, where he studied the art of antiquity. Later, he became the protégé of Guillaume du Tillot, first minister at the Parma court – hence his alias – and devoted himself to history painting. He followed Du Tillot to Paris in 1773 and there became the protégé of the Duc de Nivernais, for whom he produced about fifteen paintings.

Julien de Parme drew his subjects mostly from Greek and Roman mythology. In the present painting, he has illustrated Canto VI of Tasso's *Jerusalem Delivered* with an elegant composition. There is a known preparatory drawing for this painting, now in the Musée d'Art et d'Histoire in Geneva (see Dominique Radrizzani (ed.), *Dessins français: collections du Cabinet des dessins du Musée d'art et d'histoire de Genève*, exh. cat., Paris, 2004, pp. 75-76).

Directly inspired by classical compositions and influenced by the art of Raphael, whom he admired, this magnificent painting is characteristic of the artist's ambition for his painting, which was ahead of his time: such ambition would only come to the fore later with artists such as David and Ingres. The painting was much admired, as the artist himself remarked in a letter of 1775, cited by Pierre Rosenberg in his note on this painting in the catalogue of the exhibition devoted to the artist in 1999 (see Bibliography).

This spectacular painting, in very good condition, is one of the masterpieces - if not the masterpiece - of a rare artist, Jean-Antoine Julien, known as Julien de Parme. Signed and dated, the painting is perfectly documented and was painted for Louis-Jules Barbon Mancini Mazarin, Duke of Nivernais.



**PAIRE DE PORTE-TORCHÈRES AUX DAUPHINS
EN BOIS DORÉ D'ÉPOQUE RÉGENCE, VERS 1720**

**A PAIR OF RÉGENCE CARVED GILTWOOD
PORTE-TORCHÈRES AUX DAUPHINS,
CIRCA 1720**

le fût ajouré orné de coquilles soutenant un plateau décoré de feuilles de roseaux, la base tripode ajourée

the carved central fretwork stem with shells and mythological fish, the circular top with carved leaves, on a tripod base

(2)

Height. 67 ¾ in, full diam. 18 ½ in, width of the base. 22 in ; Haut. 172 cm, diam. totale du plateau. 47 cm, larg. de la base. 56 cm

BIBLIOGRAPHIE

P. Verlet, *Les bronzes dorés français du XVIIIe siècle*, Paris, 1987, p. 38, fig. 29 ; p. 217, figs. 243-244.

€ 50,000-80,000



Dessin d'une torchère, Stockholm

This pair of guéridon porte-torchères were made to support candelabra in early 18th Century in order to illuminate interiors and galleries. The elaborate design here with carved dolphins is typical of the Régence period. The dauphin motif was particularly symbolic in the years of Philippe d'Orléans' French Regence (1715-1723): it could refer to the idea of continuity and inheritance of the French throne. The issue was all the more important given that the Grand Dauphin, son of Louis XIV, died in 1711. His eldest son, the Duke of Burgundy, followed him into the grave the following year, leaving two sons, the younger of whom, the Duke of Anjou, became the new Dauphin before succeeding his great-grandfather as Louis XV.

During the latter part of the 17th century, this type of furniture was particularly popular as it had a very specific function: to support candelabra and other glass or rock crystal girandoles designed to illuminate interiors and sumptuous galleries, such as those at Versailles. Several deliveries of this type of furniture were made to Versailles, which naturally required a very large number. Thirty-two 5-foot-high guéridons porte-torchères were delivered for the Grand Trianon before 1690, while nine others were delivered some time later for the *billiard* room. They are described as « *de bois sculpté et doré, le pied de trois consoles, la tige en triangle, en haut de laquelle sont trois petites consoles* ». A pair of porte-torchères made in around 1685-1700 is in the Rijksmuseum in Amsterdam (inv. BK-NM-14302-A,B) and corresponds closely to the model described.

A drawing very similar to the Rijksmuseum model is preserved in Stockholm and a further pair of pedestal tables formerly in the collections of the Marquis de Goulaine, was sold by Christie's in Monaco on 20 June 1994, lot 272.

Our pair of guéridon porte-torchères has a similar shape, with a triangular carved openwork shaft and scrolled leg supports. Our guéridon porte-torchère 'aux dauphins' has several variants but retains its typical architecture. Examples include one reproduced in *Le XVIIIe siècle français*, Connaissance des Arts collection, 1956, fig. D, p. 150; a pair sold in Genoa in 1991, another in the Picard study on 7 March 1993, lot 123, and a single example sold at Sotheby's in Paris on 18 December 2001, lot 258. This is a highly successful model with many small differences in the treatment of the ornamental motifs (shells, lambrequins etc). It is thus very interesting to note that the design which, although preserved in broad outline, may have been adapted to reflect stylistic developments. The dolphins, for example, are replaced by dragons on both the stem and the base of a pair of Louis XV torchères from the Hilbert collection sold by Sotheby's in New York on 24 May 2004, lot 4.

Later, at the end of the 18th century, the composition was interpreted by the bronze-maker Pitoin, who in 1781 produced torches inspired by this form for Queen Marie-Antoinette's *cabinet de la Méridienne* in Versailles.





Anton Raphael Mengs, Portrait de Ferdinand Ier des Deux-Siciles, vers 1772-1773, palais royal d'Aranjuez

59

ENCRIER ROYAL EN BRONZE DORÉ ET PORCELAINE FRANÇAISE DÉCORÉE À NAPLES PAR RAFFAELE GIOVINE, VERS 1820-1825, PROBABLEMENT POUR LE ROI FERDINAND IER DE NAPLES (1751-1825)

A ROYAL GILT-BRONZE MOUNTED FRENCH PORCELAIN INKSTAND, THE PORCELAIN DECORATED IN NAPLES BY RAFFAELE GIOVINE, CIRCA 1820-1825, PROBABLY DELIVERED TO KING FERDINAND I OF NAPLES (1751-1825)

les plaques de porcelaine représentant des scènes de villageois en costume napolitain, le coffret ouvrant à un tiroir contenant des récipients, sur un plateau octogonal avec des scènes champêtres sur les côtés : *Tarentella Napoletana/ il viaggio di puglia/Canta storie/ Ritorno di montevergine*

the porcelain plaques decorated with genre scenes and characters in Neapolitan costume; the gilt-bronze mounted inkwell with one drawer opening to reveal three lidded receptacles, on a gilt-bronze mounted porcelain octagonal tray, the edges engraved with the words, *Tarentella Napoletana/ il viaggio di puglia/Canta storie/ Ritorno di montevergine*

This inkstand is a moving account of the picturesque way of life of the Napolitans at the end of 18th century, very probably delivered to the King of Naples, Ferdinand I, Circa 1820-1825, combining the finest Italian gilt-bronze mounts with the finest Italian and French porcelain.

Height. 7 1/2 in, width. 10 1/4 in, depth. 8 in ;
Haut. 19 cm, larg. 26 cm, prof. 20,5 cm

PROVENANCE

Probablement livré pour le roi Ferdinand Ier de Naples (1816-1825), vers 1820-1825 ;
Sotheby's Paris, *Collection Léon Levy*, 2 octobre 2008, lot 69.

EXPOSITION

All'Ombra Del Vesuvio. Napoli Nella Veduta Europea Dal Quattrocento All'Ottocento (Naples, 12 mai. 29 juillet 1990), Electa, Naples, 1990.
19th Century Civility, Naples, 1997.

BIBLIOGRAPHIE

cat. exp. *All'Ombra Del Vesuvio. Napoli Nella Veduta Europea Dal Quattrocento All'Ottocento* (Naples, 12 mai. 29 juillet 1990), Electa, Naples, 1990, P.313

€ 60,000-80,000





Plaque décorant un surtout de table, par Raffaele Giovane, musée de Capodimonte, Naples



Paire de vases en porcelaine, probablement décorée par Raffaele Giovane, Vente Sotheby's New York, Classic Design, 5 avril 2023, lot 328

The inkstand was exhibited and illustrated in the catalogue for the exhibition *All'Ombra Del Vesuvio. Napoli Nella Veduta Europea Dal Quattrocento All'Ottocento* (Naples, 12 May. 29 July 1990), Electa, Naples, 1990, p. 313.

The taste and materials used to make this important inkstand are typical of the prestigious production of works of art made at the Court of Naples in around 1820-1825. The object is made from white porcelain plates imported from France and decorated in Naples by Raffaele Giovine. He drew his inspiration from scenes from folk lore painted in 1815 by the painter Saverio Della Gatta, as well as scenes showing groups of peasants in traditional costumes from the Reign and the Two Sicilies. This type of decoration was very popular at the time of Ferdinand's Royal Manufactory. The plates with the regional costumes are adorned with a refined gilt-bronze frame and are surmounted by a simulated coral branch holding the compartment containing the ink cups. The edges of the octagonal plate are enhanced by a gilt bronze border on which the inkstand rests. The subjects depicted are *La Tarentelle Napolitaine*, *Le voyage dans les Pouilles*, *Le conteur d'histoires* and *Le retour de Montevergine*.

This inkstand is illustrated in the catalogue of the exhibition held in Naples in 1997 dedicated to '19th Century Civility' (p.96) and its probable date of manufacture corresponds to the years 1820-1825, as the stylistic elements, although rich, still lack the decorative overload that characterizes this type of object made from 1827-1828 onwards and for which the date of manufacture is known thanks to the signed plates. The quality of the gilt-bronze mounts is characteristic of the Frères Mertz workshop, located opposite the Théâtre Saint-Charles and thus in close contact with the Royal Palace in Naples. However, the presence of four fleur-de-lys on the upper corners of the inkwell, a Bourbon emblem by nature, leads us to



assume that this object was commissioned for the court and probably by Francesco I for a family event. The latter greatly appreciated the work of Raffaele Giovine. The archives of the Museo di Capodimonte in Naples, where a large number of porcelains are kept, tell us that many of them were commissioned directly from Giovine's workshop by Francesco I. Most of them were commissioned between 1833 and 1833. Most of them were commissioned between 1820 and 1825 and then presented to his father, Ferdinando I, on the occasion of his birthdays, and to various members of his family. The ornamental repertoire used on the gilded bronze friezes is repeated on two billfolds with plaques also painted by Raffaele Giovine ; The first is decorated with a portrait of Francesco

I's daughter Maria Christina, wife of Philip VII of Spain (see A. Carola-Perrotti, *Le porcellanes del XIX secolo*, 1990, p.146), while the second, never published but identical to the first, features a portrait of Queen Maria Isabella, wife of Francesco I.

It should be noted that Raffaele Giovine was a miniaturist, responsible for the Neapolitan court's goldsmith's and silversmith's collections, as well as an intermediary for royal commissions from the city's craftsmen. He was responsible for organising and supervising the manufacture of furniture and objets d'art for the court, choosing the most talented craftsmen from among cabinet-makers, bronzemakers and other trades.

Angela Carola-Perrotti, Naples.

**PAIRE DE PLIANTS EN BOIS DORÉ, TURIN,
SECOND QUART DU XVIIIÈ SIÈCLE**

**A PAIR OF ITALIAN GILTWOOD STOOLS,
TURIN, SECOND QUARTER 18TH CENTURY**

à décor d'enroulements rocaille et coquilles, marque à l'encre "2187" garniture de velours rouge et passementerie or

decorated with rocaille foliage and shells, with an ink mark "2187" with a red velvet upholstery and a gilt trim

(2)

Height. without cushion 19 ¾ in, width. 24 in, depth. 17 in ; Haut. 50 cm, larg. sans le coussin 60 cm, prof. 40 cm

€ 40,000-60,000

These carved giltwood stools are notable for their elegance and grace, embodying the quintessential style of Piedmontese craftsmanship heightened by French models. They exemplify the popularity of folding stools as a significant new form of seating in the 18th century. The number '2187' written in black ink on the underside likely denotes an inventory number for a distinguished Italian residence.



Marque

Twelve stools extremely similar to these (slight differences in decorations, with the absence of the rosette in the centre of the x-frame) are present in the Royal Palace of Turin, in the Chinese cabinet (one illustrated in Vittoria Viale ed., *Mostra del Barocco Piemontese*, Torino, 1963, pl. 186, fig.1). Other similar stools with a rosette in the centre are held respectively at Turin's Royal Palace (ill. Vittoria Viale ed., *op. cit.*, Tav. 185) and at the Hillwood Estate from the collections of Marjorie Merriweather (inv. 31.105.4).

The use of folding stools was dictated by the extreme practicality of the object, which could be easily closed and moved to any part of the rooms, large or small, as needed. In practice, they could be used in large halls during balls, providing guests to find a seat on which to rest, or in smaller rooms, such as intimate salons and cabinets, which from the second quarter of the 18th century emerged in great residences of France (and later Savoy) and which were furnished according to rich tastes. In this case, the relatively small space did not allow the use of parade armchairs, which were thus replaced by the easier folding stools like the present lot.



Pliant similaire au Palazzo Reale, Turin





Ecole Française du XVIII^e siècle, portrait de Jean-Baptiste de Machault d'Arnouville (1701-1794)

61

**VASE COUVERT « GREC À MÉDAILLONS »
EN PORCELAINE DE SÈVRES À FOND BLEU
NOUVEAU, VERS 1765**

**A SÈVRES PORCELAIN BLEU NOUVEAU-
GROUND VASE AND COVER (VASE GREC À
MÉDAILLONS), CIRCA 1765**

deuxième grandeur, ovale, décoré d'une frise dorée de grecques sur fond bleu nouveau, le col cannelé blanc, bordé de dorures, orné de guirlandes dorées enrubannées encadrant en grisaille des médaillons de profils, le couvercle en métal doré avec prise en boule, *marques en bleu aux LL entrelacés, marque incisée « a »*

of the second size, of oval section, moulded with a gilt Greek-key border reserved by a bleu nouveau ground and separated by gilt trellis panels, the gilt-edged white fluted neck applied with gilt swags tied with ribbons framing en grisaille classical profile medallions, with a gilt metal-mounted cover surmounted with gilt metal ball knop, interlaced LL mark in blue, indistinct incised letter 'a'
Height. 13 ¾ in. ; Haut. 35 cm

PROVENANCE

Peut-être Jean-Baptiste Machault d'Arnouville (1701-1794), Contrôleur Général des Finances, Chancelier de France, Ministre de la Marine; Son fils, Charles Henri de Machault d'Arnouville (1747-1830), Maréchal de Camp. Pair de France; Son fils, Eugène de Machault d'Arnouville (1785-1867); Sa fille, Henriette de Machault d'Arnouville (1808-1864), épouse en 1826 Léonce, Marquis de Vogüe (1805-1877); Son fils, Melchior, Marquis de Vogüe (1829-1916); puis par descendance jusqu'à la vente Christie's New York, 24 mai 2001, lot 315; Sotheby's Londres, *The Dimitri Mavrommatis Collection: Important French Furniture and Sèvres Porcelain From The Chester Square Residence, London*, 8 juillet 2008, lot 62.

EXPOSITION

Exposition rétrospective des Porcelaines de Vincennes et de Sèvres, Union centrale des Arts Décoratifs, 1884, n°774, catalogue par O. du Sartel et E. Williamson.

BIBLIOGRAPHIE

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V. Bougault, "La Passion du Sèvres", *Connaissance des Arts*, octobre 2004, n°620, ill. p. 62.

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M. Brunet et T. Préaud, *Sèvres, des origines à nos jours*, Fribourg, 1978, p. 168, pl. 131;
S. Eriksen et G. de Bellaigue, *Sèvres Porcelain, Vincennes and Sèvres 1740-1800*, London, 1987, p. 117, pl. J.
R. Savill, *The Wallace Collection Catalogue of Sèvres Porcelain*, Vol. I, London, 1988, pp. 210-212, C260.
N. Birioukova et N. Kazakevitch, *La porcelaine de Sèvres du XVIII^e siècle*, St. Petersburg, 2005, no. 13, pp. 80-81.

€ 40,000-60,000





Photo du vase, album Macié, Bibliothèque des Arts Décoratifs, Paris, 1884



Vase "grec à médaillons" en première grandeur à fond "bleu nouveau", vers 1765, manufacture de Sèvres, musée du Louvre, OA 10908

The Sèvres manufactory introduced this vase shape in 1763 and it was recorded in the inventory of January 1764 in two sizes, named *vase à médaillons*, with values for the moulds at 60 and 48 *livres* respectively. It was subsequently named *vase grec à médaillons*. In the nineteenth Century, the plaster model and an anonymous drawing preserved in the Sèvres archives were both labelled *vase à festons*. The biscuit records show that a *vase grec à festons* was also introduced in 1763 in two sizes. This vase, as suggested by Rosalind Savill, may be the urn-shaped vase on a stem with applied husk garlands known from examples in the Royal Collection, the Wallace Collection and the musée Jacquemart-André, Paris (Savill, *op. cit.*, p. 210).

Only two *vases grec à médaillons* appear in the Sèvres sale records but at this time, most of the vases are simply listed as *pièce d'ornement* or simply 'vase'. The first mention of a *vase à médaillons* is sold to the Henry Léonard Bertin, *contrôleur général des Finances* in December 1764 at Versailles for 640 *livres* as part of a five-vase garniture together with a pair of *vases Rosettes et guirlandes* at 480 *livres* each and a pair of *vases cassolettes* at 336 *livres* each (MNS, Vy2, f°32v.). It seems probable that the central *vase grec à médaillons* of the first size,

flanked by two pairs of the second size of *vases à rosettes* dated 1764, was formerly in property of Henry Nybury Esq. The Old Manor Aldbourne, sold, Sotheby's London, 8th November 1966, lot 101. The garniture is published by Eriksen and de Bellaigue, *op. cit.*, where it was listed as being from "The Antique Porcelain Company, London". The second mention in the Sèvres sale records is for a *vase grec à médaillon 2^{ème} Gr. bleu céleste* at 600 *livres* given as a gift to Machault d'Arnouville, in December 1766 (MNS. Vy2, fol. 104).

It appears that, including the present lot, only five *vases grec à médaillons* of the second size are recorded, three of which are in public collections. These comprise:

Our vase possibly coming from the Machault d'Arnouville collection.

One *bleu céleste*-ground example in the musée de Saumur, France, possibly the one given to Machault in 1766, illustrated in Brunet and Préaud, *op. cit.*, p. 168, pl. 131, and Grandjean, *op. cit.*, p. 194.

One green-ground vase, dated for 1764, in the Hermitage Museum, Saint Petersburg, inv. no. 3Φ-21936, illustrated in Birioukova and Kazakevitch, *op. cit.*, no. 13, pp. 80-81.

One *bleu nouveau*-ground vase, marked with a script *B* for gilder Boulanger, was given by Baron Elie de Rothschild in 1982 to the musée du Louvre, Paris (Grandjean, *op. cit.*, and Ennès, *op. cit.*);

and a further vase with *bleu nouveau*-ground, formerly in the Collection of Baron Gustave de Rothschild, sold, Christie's London, 30th May 1963, lot 57.

Recorded vases of the first size include:

The *bleu nouveau*-ground vase in the above-mentioned garniture sold at Sotheby's London in 1966.

One, with *bleu nouveau*-ground and fully gilt medallions, was most recently offered at Christie's New York, *Property from The Estate of Dr. Bruce Wilson*, 18th June 2024, lot 137. The vase had formerly been the collection of monsieur Beurdeley père, sold, Hôtel Drouot, M^e Paul Chevalier, Paris, 9th-10th April 1883, then in the Pierre-Eugène Secrétan (1836-1899) Collection, sold, Paris, galerie Charles Sedelmeyer, 4th July 1889, lot 275, then sold at Sotheby's Paris, 5th July 2001, lot 52 and Christie's New York, 23rd May 2002, lot 201.

One, with *bleu nouveau*-ground, sold at Christie's Paris, *Chefs-d'oeuvre d'une grande collection européenne*, November 14, 2014, lot 72. The vase was catalogued as almost certainly being from the garniture of three vases from the Collection of duc d'Aumont, his sale, Paris, 12th December, 1782, lot 227; bought for 761 *livres* by Mr. Benoît, then later the Collection of Baron Gustave de Rothschild (1829-1911)¹.

One further *bleu nouveau*-ground vase was offered at Christie's London, 21st September 1992, lot 140. The vase had formerly been in The Mrs Lyne Stephens Collection, sold, Christie's London, 9th-11th, 13th-17th May 1895, lot 480; it subsequently entered the collections of Mrs Meyer Sassoon and then Mrs Derek Fitzgerald, sold, Sotheby's London, 4th May 1965, lot 71, and Sir Charles Clore, sold, Christie's Monaco, 6th December 1985, lot 5.

The present vase was exhibited in 1884 in Paris and a photograph was taken at this time. The authors of the exhibition catalogue suggested an early Vincennes date of 1750-1752, probably because of the interlaced LL's mark without date letter. The catalogue for this exhibition mentioned

that it belonged to the collection of the Marquis de Vogüé and described a gilt-bronze base with four *ressauts*. When the vase was offered at Christie's sale in Monaco on 8 December 1990, lot 81, and then sold by Christie's in New York in 2001, the illustrations clearly show a gilt-bronze plinth and neck that had been added. These were removed when the vase joined the Mavrommatis collection, where it was returned to its original form.

Neo-classicism taste in Sèvres porcelain can be seen in early 1757 in the reticulated Vitruvian scrolls in the forms *plateau carré à jours* and the *plateau tiroir à jours*. It was in this year that the factory appointed Etienne Maurice Falconet, as director of sculpture, who provided models for biscuit figures and groups, and it is conceivable that Falconet may have designed this vase shape. The *Avant Coureur* from January 1763 described the annual exhibition of Sèvres porcelain at Versailles in December 1762 where some « *vases sont de l'invention de M. Falconet* » were included². Alternatively, Jean Claude Duplessis père could be responsible for the design of our *vase grec à médaillons*; a drawing of the *vase grec à rosettes* in the Sevres archives is inscribed *vase grec Duplessis*.

The *Goût grec* is fully asserted at the factory in the early years of the 1760's. This is arguably best seen in the restrained vase *Choiseul*, introduced in 1761, and example of which, dated for 1763, is in the Victoria & Albert Museum, London³. Perhaps, in an attempt to survive the transition from Rococo the factory produced a version of the vase *pot pourri à vaisseau* with columnar tri-glyph base, now in the Rothschild Collection at Waddesdon Manor, Aylesbury⁴. An early example of Greek-key pattern in painted decoration can be seen on the pair of vases *pot pourri feuilles de mirte*, dated 1761, from the Wallace Collection⁵. A variation of the motif was used for the rare reticulated vase *Cornet*, as seen in the *bleu nouveau*-ground vase, dated for 1762 from the Robert Compton Jones Collection, sold, Leonard Joel, Sydney, 30th May 2003, lot 82⁶. In 1763 a number of vases with neo-

classical elements were introduced, the *vase à bâtons rompus*, the *vase ferré*, the *vase à feuilles d'acante*, the *vase à rubans*, and those for which the inspiration source is clearly indicated in the name : *vase grec et à guirlandes*, *vase grec à festons*, *vase grec à rosettes* and *vase grec à médaillons*.

JEAN-BAPTISTE MACHAULT D'ARNOUVILLE

Jean- Baptiste de Machault d'Arnouville (1701-1794), at one time was one of the most powerful men at the court of Louis XV and a close confidante of Madame de Pompadour, and as *Contrôleur Général* he was responsible for the administration of the porcelain works at Vincennes. He furnished his *château* and his Parisian *hôtel* at 10 *rue du Grand Chantier* with magnificent Boulle furniture, Gobelin tapestries, imported Chinese porcelain with gilt-bronze mounts by Duplessis, silver by François-Thomas Germain, and innumerable *objet d'art* that are today considered among the masterpieces of 18th century French furniture and Decorative Arts. The absence of archival documents does not allow us to establish with certainty the provenance of Machault d'Arnouville, although we know that he owned a vase of the same shape in *bleu céleste*. The Vogüé provenance has been established, and as this family inherited part of the Machault collections, it is possible that the vase came to them via this way. The Vogüé family inherited many works of art from the Perrinet family after 1830. Léonce de Vogüé also generously enriched the collection through his acquisitions, unless this was a purchase made by the Comte de La Panouse, also at the end of the 19th century.

¹ The catalogue note refers to a further vase of the second size being in the Rothschild collections but was destroyed during the war.

² Svend Eriksen, *Early Neo-classicism in France*, London, 1974, p. 112.

³ Acc. no. 744-1882, illustrated in Brunet and Préaud, *op. cit.*, p. 164, pl. 120.

⁴ Illustrated in Svend Eriksen, *The James A de Rothschild Collection at Waddesdon Manor, Sèvres porcelain*, Fribourg, 1968, pp.140-141, cat. no. 49.

⁵ Illustrated in Savill, *op. cit.*, pp. 198-00, 202-204, cat. no. C257-8.

⁶ See also Brunet and Préaud. *op. cit.*, p.168, no.132, for the *bleu Céleste*-ground vase, dated for 1762, in The Philadelphia Museum of Art, Philadelphia, acc. no. 1939-41-57.



SESSION DU JOUR - SESSION DAY

27 NOVEMBRE - 15H00 - LOTS 100 À 191

UN HÉRITAGE D’HISTORIENS ET DE COLLECTIONNEURS DANS L’ART DES « MOSAICI MINUTI ROMANI ».

ANDREA PETOCHI

Managing Director Liberty, responsible for artistic vision, culture and business of creative heritage enterprises.

La collection de Gianni Giordano est un témoignage rare des arts décoratifs, avec notamment une sélection de micromosaïques romaines des XVIIIe et XIXe siècles. Alvar González-Palacios a été le premier érudit à rechercher et à promouvoir ces arts autrefois qualifiés de « mineurs ». Dans le domaine des « mosaici minuti Romani » ou micromosaïques romaines, Domenico Petochi et d’autres pionniers ont contribué à un rendre hommage à des artistes extraordinaires.

Mon père, Domenico Petochi (1949-1985), appartenait à une famille de joailliers romains, active depuis 1884, qui entretenait une relation intime avec la maison royale italienne. La recherche qu’il a menée dans les années 1970, jusqu’à sa mort prématurée, a coïncidé avec les années où les arts décoratifs ou « mineurs » ont été redécouverts par la recherche fondamentale d’Alvar González Palacios. Palacios a ouvert la voie à une approche contemporaine de l’étude et de la collection de cette branche de l’expression artistique. Petochi s’est concentré sur une branche spécifique de cet immense monde - les mosaïques de verre romaines en petites tesselles, où il a étudié la vaste production réalisée par les ateliers romains à partir de la fin du XVIIIe siècle et tout au long du XIXe siècle pour les touristes visitant la ville éternelle.

L’initiative de Petochi a été à l’origine d’un moment magique et unique. Avec enthousiasme, il a impliqué d’autres chercheurs, tels que Massimo Alfieri et Maria Grazia Branchetti, et a dirigé la parution d’un premier volume sur l’histoire des mosaïques romaines publié en Italie. Depuis les recherches marquantes de Petochi, cette production spécifique est appelée « *mosaici minuti* » ou micromosaïque, exprimant en deux mots l’habileté technique inhérente à cette branche

de la production artistique romaine. Cette étude pionnière visait à donner une présentation générale des mosaïques romaines, en identifiant ses tendances iconographiques et ses principaux créateurs pour aider à démontrer leurs valeurs artistiques. Alors qu’une étude importante sur les mosaïques romaines réalisées en Russie et sur la vaste collection du musée de l’Ermitage de Saint-Petersbourg avait été publiée par E.M. Efimova en 1968, cette étude est la première à répertorier tous les mosaïstes connus.

Au même moment, un collectionneur est apparu sur le marché, qui a promu les études sur les arts décoratifs avec une grande détermination, voyageant entre la Californie et l’Europe. La joie de collectionner de Sir Arthur Gilbert (1913-2001) est bien décrite dans une récente biographie d’Anna Maria Massinelli. L’émotion de Gilbert, dès qu’il est entré dans notre atelier familial de la Piazza di Spagna, à Rome, a été immédiate. À l’époque pré-internet, les échanges étaient assidus; les voyages fréquents d’un bout à l’autre, les appels téléphoniques et les fax permettaient une immersion totale qui menait à l’accomplissement d’un objectif que, dans les années de la guerre froide, la politique ne pouvait pas encore atteindre, mais que la mosaïque, elle, pouvait atteindre. Petochi, Alfieri, Gilbert et grâce à la diplomatie italienne et vaticane, ont créé un lien fantastique avec le musée de l’Ermitage avec la possibilité de réunir les chefs-d’œuvre de leurs collections. Malheureusement, mon père, encore jeune, est décédé avant cette date et n’a donc jamais vu son rêve se réaliser, mais la première grande exposition sur les « *mosaici minuti* » a eu lieu en 1986 dans une aile du Vatican. Une sélection de pièces extraordinaires provenant du musée de l’Ermitage à Saint-Petersbourg, en Russie, des

œuvres d’art de la Gilbert Collection à Los Angeles et des mosaïques de la collection de Petochi à Rome ont été exposées, ainsi que d’autres prêts privés et publics de grande qualité. Imaginer qu’un tel événement se reproduise démontrerait la valeur d’une forme d’art enrichissante et, d’une certaine manière, civile. Si cela devait se produire un jour, ce serait grâce aux chercheurs, aux musées et aux contributions - comme celle de Sotheby’s qui a aidé à cataloguer la collection Giordano - des collectionneurs, des marchands spécialisés et des nouveaux artistes.

Aujourd’hui, la collection de mosaïques de Petochi, la plus qualitative et la plus importante du genre, fait partie du musée du Vatican. Celle de Gilbert, est conservée au Victoria & Albert Museum, à Londres, unique pour ses grands chefs-d’œuvre tels que « La flora delle due Sicilie », un tableau de Michelangelo Barberi. Le musée de l’Ermitage présente une exposition vaste et charmante, qui comprend les créations de Raffaelli en mosaïque romaine et des marbres rares. D’autres collections publiques et privées ont le même mérite de conserver ces créations artistiques vivantes. Le jeune Federico Forquet a collectionné, avec la complicité de Domenico, un ensemble d’œuvres de Raffaelli d’une valeur esthétique remarquable.

La passion qui transparait dans la collection Giordano m’a ramenée à ces souvenirs lointains mais toujours vivants. J’ai été particulièrement stimulée par la présence d’exemples choisis de micro-mosaïques liées à des artistes de premier plan, tels que le langage néoclassique iconique, élégant, fragile et poétique de Raffaelli ; Antonio Aguatti, avec son réalisme magique enchanteur, repoussant les limites des formes et des ombres

des tesselles ; et Michelangelo Barberi, dont l’extraordinaire force picturale m’étonne toujours. Les mosaïstes, dans leur rôle d’artistes d’atelier chargés de reproduire des modèles existants, ont malheureusement le plus souvent omis de signer leurs œuvres. Néanmoins, ces personnes méritent toute notre reconnaissance.

En regardant ces micro-trésors, j’ai réfléchi à la valeur des études commencées par mon père et aux évolutions qui en ont découlé, tant dans le domaine de la collection que dans la recherche scientifique poursuivie au fil des ans par Maria Grazia Branchetti, et finalement développée par Anna Maria Massinelli et Ekaterina Yakovleva, du musée de l’Ermitage. Les recherches de Massinelli et Yakovleva sur Raffaelli et, bientôt, sur les mosaïstes Barberi, examinent la production de ces grands artistes dans leur contexte socioculturel et en dialogue avec d’autres aspects des arts figuratifs. Je me souviens, enfant, du privilège de voir ces nouvelles découvertes et, à ma grande surprise, d’observer le mystère de l’échelle minuscule. J’ai perçu naïvement l’illusion et j’ai été fasciné par la composition et l’extraordinaire beauté naturelle des couleurs. L’espoir, qui est le résultat et le sens de l’unité de toute bonne œuvre d’art, n’a jamais été déçu après ces rencontres magnétiques. La quête d’un collectionneur, y compris de jeunes collectionneurs (mon père a commencé à 16 ans grâce au soutien de sa famille), en tant qu’historien de l’art qui met son âme au niveau du progrès scientifique, devient plus qu’une contribution honnête. Ils valorisent tous deux l’incroyable dévouement et le courage des maîtres, d’une technique et d’un art, significatifs aujourd’hui, si patients dans la stratégie et audacieux dans la vision humaine à l’ère de l’intelligence artificielle.



A LEGACY OF HISTORIANS AND COLLECTORS IN THE ART OF ‘MOSAICI MINUTI ROMANI’

ANDREA PETOCHI

Managing Director Liberty, responsible for artistic vision,
culture and business of creative heritage enterprises.

The Italian Giordano collection is a rare account of decorative arts, including a representation of Roman mosaics of the 18th and 19th centuries. Alvar González-Palacios was the first scholar to research and promote these arts once called ‘minor’. In the field of ‘mosaici minuti Romani’ or Roman minute mosaics, Domenico Petochi and other pioneers contributed to an enduring legacy of extraordinary artists.

My father Domenico Petochi (1949-1985) belonged to a family of Roman jewelers, active since 1884, and who retained an intimate relationship with the Italian Royal House. The pursuit he carried out during the 1970s until his untimely death, coincided with the years in which the decorative or ‘minor’ arts were positively re-evaluated in value by the fundamental research of Alvar González Palacios. Palacios paved the way for a contemporary approach towards the study and collection of this branch of artistic expression. Petochi focused on a specific segment of this immense world – the Roman glass mosaics in small tesserae, where he investigated the vast production offered by Roman studios from the end of the 18th century and throughout the 19th century to tourists visiting the eternal city.

Petochi’s initiative was the stimulus for a magical and unrepeatable moment. With enthusiasm he involved other scholars such as Massimo Alfieri and Maria Grazia Branchetti which led to the production of the first volume on the history of Roman mosaics published in Italy. Since Petochi’s impactful investigations, this specific production has been referred to as ‘mosaici minuti’ or minute mosaic; expressing in two words the technical skill inherent in this branch of the Roman artistic

industry. This pioneering study aimed to give a general order to the Roman mosaics, identifying its iconographic trends and main creators, in order to help demonstrate their artistic values. Although a significant study on Roman mosaics made in Russia, together with the vast St Petersburg Hermitage Museum collection had previously been published in 1968 by E.M. Efimova, the Petochi’s pioneering publication was the first to catalogue all known mosaicists.

At the same time, a collector who promoted decorative art studies with great determination and who had been travelling between California and Europe, emerged in the market. Sir Arthur Gilbert (1913-2001, whose joy of collecting, is well traced in a recent biography by Anna Maria Massinelli. Gilbert’s emotional response, as soon as he entered our family atelier in Piazza di Spagna, Rome, was immediate. In the pre-internet era, communication was assiduous; frequent trips from one end to the other, telephone calls and faxes allowed for full immersion that led to accomplishing an objective that, in the years of the Cold War, politics could not yet reach, but the mosaic could. Petochi, Alfieri, Gilbert and with thanks to Italian and Vatican diplomacy, created a fantastic connection with the Hermitage Museum, with the possibility of bringing together the masterpieces from their collections. Sadly, my still young father passed before this came to fruition and thus never saw his dream realised, but the first major exhibition on ‘mosaici minuti’ took place in 1986 in the Berninian Charlemagne Wing at the Vatican. A selection of extraordinary pieces from the Hermitage Museum in Saint Petersburg, Russia, artworks from the Gilbert Collection in Los Angeles, and mosaics from Petochi’s collection in Rome were

exhibited, alongside other fine private and public loans. To imagine such an event taking place again would demonstrate the value of an enriching and somehow civil form of art. If this were to ever occur it would be thanks to the scholars, museums and contributions – such as that of Sotheby’s in helping catalogue the Giordano collection – collectors, specialised dealers and new artists.

Today, the collection of Petochi’s mosaics, the most qualitative and significant of its kind, is part of the Vatican Museum. That of Petochi’s friend, Gilbert, is preserved at the Victoria & Albert Museum, London, unique for its large masterpieces such as ‘La flora delle due Sicilie’, a table by Michelangelo Barberi. A vast and exquisite display is exhibited at the Hermitage Museum, which includes Raffaelli’s creations of Roman mosaic and rare marble art. Other public and private collections hold the same merit in preserving these living artistic creations. A young Federico Forquet collected, with Domenico’s complicity, a group of Raffaelli works, remarkable in esthetical value.

The passion that shines through the Giordano collection brought me back to these distant but ever-living memories, especially stimulated by the presence of selected examples of micro mosaics linked to leading artists such as Raffaelli and his iconic, elegant, fragile and poetic neoclassical language; Antonio Aguatti, with his enchanting magic realism, pushing the boundaries of shapes and shadows of tesserae; and Michelangelo Barberi, whose extraordinary pictorial strength always astonishes me. Mosaicists in their role as workshop artisans replicating existing models often, unfortunately, did not sign their work. Nevertheless, these individuals deserve our full recognition.

Taking a look at these micro-treasures, I reflected on the value of the studies started by my father and the consequent evolution, both in the field of collecting and in the scientific research carried forward over the years by Maria Grazia Branchetti, and finally expanded by Anna Maria Massinelli and Ekaterina Yakovleva, from the Hermitage Museum. Massinelli and Yakovleva’s research on Raffaelli and, coming soon, on the Barberi mosaicists, examine the production of these great artists within their socio-cultural context and in dialogue with other aspects of the figurative arts. I remember as a child, the privilege of seeing these new discoveries in mosaics and to my surprise, observing the mystery of the minuscule scale. I naively perceived the illusion and became fascinated by the composition and the extraordinary natural beauty of the colours. These magnetic encounters, the unity of result and meaning in every good work or art, produce hope and never disappoint.

The honest quest of a collector, including young collectors (my father started at 16-years-old thanks to the support of his family), as an art historian, should be to incorporate scientific advancement. A collector values both the incredible dedication and courage of the masters, the art of technique, the patience in strategy and boldness of human vision, all of these so meaningful in this era of artificial intelligence.

E.M. Efimova, *West European Mosaic of the 13th-19th Centuries in the collection of the Hermitage Museum*, Leningrad 1968

Domenico Petochi, Massimo Alfieri, Maria Grazia Branchetti, *I Mosaici Minuti Romani dei secoli XVIII e XIX*, Rome 1981

A. González-Palacios, *Il tempio del gusto. Le arti decorative in Italia fra classicismi e barocco*. Tomo I. Roma e il Regno delle Due Sicilie; Tomo II. Il Granducato di Toscana e gli Stati settentrionali, Milano 1984, 1986.



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**PORTAIT EN MICROMOSAÏQUE,
PROBABLEMENT ROME, DÉBUT XIXE SIÈCLE**

**A MICROMOSAIC PORTRAIT, PROBABLY
ROME, EARLY 19TH CENTURY**

circulaire, représentant Ferdinand IV, roi de Naples et des Deux-Siciles (1751-1825), de profil gauche, portant un uniforme orné de médailles et un jabot ; dans un cadre en bronze doré sur plaque en velours vert ; dans un plus grand cadre en bronze doré décoré de fleurs et de feuilles d'acanthos

circular, representing Ferdinand IV, King of Naples and King of the Two Sicilies (1751-1825) in profile to sinister, wearing a jabot and a uniform decorated with orders, in a circular gilt-bronze frame on dark green velvet, within a further square gilt-bronze frame decorated with flowers and acanthus leaves,
Diam. 2 5/8 in; 6.7 cm.;
with frame: 7 3/4 x 7 3/4 in.; 19.8 x 19.8 cm

PROVENANCE

Collection Lukas, Rome.

€ 10,000-15,000



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**DRAGEOIR EN ÉCAILLE ET MICROMOSAÏQUE,
ROME, FIN DU XVIIIE SIÈCLE**

**A MICROMOSAIC AND TORTOISESHELL
BONBONNIERE, ROME, LATE 18TH CENTURY**

circulaire, le couvercle décoré d'une micromosaïque représentant la statue équestre de Marc Aurèle (musée du Capitole) vers la gauche, sur fond gris pâle ; dans un cadre en métal doré, le corps en écaille avec monture en métal doré

circular, the lid decorated with a micromosaic plaque representing the equestrian bronze statue of Marcus Aurelius (Capitoline Museum) facing left on a pale grey background, within stamped gilt-metal border, the plain tortoiseshell box with gilt-metal mounts,
Diam. 3 in, height. 1 in; Diam. 7,8 cm, haut. 2,7 cm.



Nicolas Beatrizet, Statue équestre de Marc Aurèle au Capitole, 1548, The Metropolitan museum of art, n° 53.600.855

The famous statue of the Roman Emperor and philosopher Marcus Aurelius who reigned from 121 to 180 is the only bronze equestrian statue of this type surviving from ancient times. Now held in the Capitoline Museum in Rome, the statue was copied and reproduced in different materials, media and scale ever since its creation. The source for the micromosaic in the present lot – omitting the pedestal - was probably an engraving by Nicolas Beatrizet, dated 1548 and now in the Metropolitan Museum of Art (acc. no. 53.600.855) (J. H. Gabriel, *Micromosaics, Private Collections*, McCarthy, United States, 2016, pl. 72, p. 119). For a seemingly identical micromosaic plaque representing Marcus Aurelius in the same colour scheme, now in a private collection, see J. H. Gabriel, *op. cit.*

● € 6,000-8,000



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DRAGEOIR EN MICROMOSAÏQUE, PIERRE DURE ET OR, PAR GIACOMO RAFFAELLI (1753-1836), ROME, VERS 1810

A GOLD-MOUNTED MICROMOSAIC AND HARDSTONE BONBONNIERE, GIACOMO RAFFAELLI, ROME, CIRCA 1810

circulaire, le couvercle orné d'un portrait en grisaille de l'*Apollon du Belvédère* de profil sur fond noir ; dans un cadre en or, le corps en basanite vert foncé avec monture en or

circular, the lid set with an *en grisaille* micromosaic portrait of the Apollo Belvedere in profile, on a black background, within polished gold frame, the dark green basanite box with gold mounts
Diam. 8.3 cm., 3 1/4 in

BIBLIOGRAPHIE

A.- M. Massinelli, *Giacomo Raffaelli, Maestro di stile e di mosaico*, Florence, 2018, p. 217, fig. 215.

€ 12,000-18,000



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PLAQUE EN MICROMOSAÏQUE ET MÉTAL DORÉ, ROME, PROBABLEMENT FIN DU XVIIIÈ SIÈCLE

A MICROMOSAIC PLAQUE WITH GILT-METAL MOUNTS, ROME, PROBABLY LATE 18TH CENTURY

rectangulaire, représentant Pégase dans plusieurs tons de vert sur fond bleu pâle ; le cadre en métal doré avec anneau de suspension

rectangular, representing Pegasus in different shades of dark green tesserae, on a pale blue background, in a stamped gilt-metal frame, small suspension loop,
2 x 3 1/8 in.; 5 x 8 cm. avec le cadre

PROVENANCE

Vente Colasanti, Rome, 24 mars 2016, lot 488.

€ 4,000-6,000



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DRAGEOIR EN MICROMOSAÏQUE, CRISTAL DE ROCHE, OR ET ÉMAUX, PAR PIERRE-ANDRÉ MONTAUBAN, PARIS, 1798-1809

A MICROMOSAIC AND ROCK-CRYSTAL BONBONNIERE WITH ENAMELLED GOLD MOUNTS, PIERRE-ANDRÉ MONTAUBAN, PARIS, 1798-1809

circulaire, le couvercle orné d'une plaque en micromosaïque représentant Mercure et Minerve sur un fond pourpre dans un cadre en émail translucide bleu et en or, le corps en cristal de roche bordé d'or, *poinçons*: titre, garantie et orfèvre

circular, the lid set with an oval micromosaic plaque of Mercury and Minerva *en grisaille*, on a purpurine ground, framed translucent dark blue enamel within gold borders, the body of plain rock-crystal, gold mounts, *maker's mark*,
Height. 1 in, diam. 2 3/8 in; Haut. 2,4 cm. Diam. 6,9 cm.

PROVENANCE

Etiquette de la collection Bulgari, Rome; Galerie Kugel, Paris.

Pierre-André Montauban, born in Paris on 22 September 1763, is only recorded from 1800, when he entered a post-revolutionary mark as *bijoutier*; *garnisseur* at 30 quai des Orfèvres. As *garnisseur*, he specialised in mounting miniatures or panels and plaques in other materials, such as micromosaics, on gold boxes. Another gold box by Montauban, set with a Roman micromosaic by Antonio Aguatti of Cupid driving a shell-chariot, belongs to the Gilbert Collection in London (acc no. 474-2008). Because no boxes with Montauban's maker's mark with a post-1819 Paris mark have been found until today, it is generally assumed that he either died or retired before then.

For a gold-mounted tortoiseshell snuff box set with an almost identical plaque of Mercury and Minerva, now in a private collection, see J. H. Gabriel, *Micromosaics, Private Collections*, McCarthy, USA, 2016, p. 167).

€ 10,000-15,000

105

DRAGEOIR EN MICROMOSAÏQUE ET IVOIRE, PROBABLEMENT ROME, FIN DU XVIIIÈ SIÈCLE

A MICROMOSAIC AND IVORY BONBONNIERE WITH GILT-METAL MOUNTS, PROBABLY ROME, LATE 18TH CENTURY

circulaire, le couvercle orné d'une micromosaïque représentant un vase à l'antique à deux anses décoré de guirlandes, sur un fond bleu foncé, à double bordure bleu, rouge et blanc, le corps en ivoire, la doublure en écaille

circular, the lid decorated with a micromosaic plaque of a classical two-handled vase decorated with flower garlands and Vitruvian scroll border, on dark blue background, within a double red, blue and white border, the box carved in ivory, tortoiseshell lining, Diam. 3 in; 7,6 cm

Please note that this lot contains elephant ivory the export of which outside the EU is now prohibited pursuant to European regulation 2021/2280 of 16 December 2021. Pursuant to the UK Ivory Act 2018, clients based in the United Kingdom are not able to bid on / purchase this lot. Sotheby's will be able to provide the buyer with the intra-community certificate attached to this item.

● € 3,000-5,000



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DRAGEOIR EN MICROMOSAÏQUE, MARBRE ET OR, PROBABLEMENT PAR GIACOMO RAFFAELLI, VERS 1805-1810

A GOLD-MOUNTED MICROMOSAIC AND MARBLE BONBONNIERE, PROBABLY GIACOMO RAFFAELLI, ROME, CIRCA 1805/1810

circulaire, le couvercle orné d'une micromosaïque représentant une allégorie de l'Amour avec le chariot de Vénus portant une torche enflammée et trois tourterelles sur un fond ciel de nuit, dans un cadre en or, le corps en marbre vert, montures en or ; *apparemment sans poinçon*

circular, the lid centred with a micromosaic plaque of an allegory of love composed of the chariot of Venus with the burning torch and three doves connected by a red ribbon, on a midnight-blue background, in a gold frame, the body of the box carved in mottled green marble, gold mounts, *apparently unmarked*, Diam. 3 3/8 in.; 8.5 cm. Haut. 3/4 in, 2 cm

€ 10,000-15,000



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DRAGEOIR EN MICROMOSAÏQUE, PIERRE DURE ET OR, PROBABLEMENT PAR GIACOMO RAFFAELLI, ROME, FIN DU XVIIIÈ SIÈCLE

A GOLD-MOUNTED MICROMOSAIC AND HARDSTONE BONBONNIERE, PROBABLY GIACOMO RAFFAELLI, ROME, LATE 18TH CENTURY

circulaire, le couvercle décoré d'une micromosaïque représentant une allégorie de l'Amour avec le chariot de Vénus entouré de deux tourterelles tenant un ruban rouge, l'une sur une colonne sur fond vert et fond plus foncé, la bordure blanche et rouge, le corps en marbre vert ; *apparemment sans poinçon*

circular, the lid decorated with a micromosaic plaque of an allegory of love including the chariot of Venus and two turtle doves connected with a swirling red ribbon, one perched on a column on green ground, against a dark background, within white and red border, gold frame and mounts, the body of the box carved in mossy marble, *apparently unmarked* Diam. 3 3/8 in; 8,5 cm.

€ 10,000-12,000



107

**RARE DRAGEOIR EN MICROMOSAÏQUE ET OR,
DANS LE STYLE DE FRANCESCO SIBILIO, ROME,
DEBUT DU XIXÈME SIECLE**

**A VERY RARE GOLD-MOUNTED MICROMOSAIC
AND PORPHYRY BONBONNIERE, IN THE
MANNER OF FRANCESCO SIBILIO, ROME, EARLY
NINETEETH CENTURY**

circulaire, le couvercle décoré d'une scène
représentant l'enlèvement d'Europe dans un
fond coloré, la bordure ornée de tesselles et de
porphyre, les côtés formés de rubans entrelacés
sur fond blanc, et d'une bordure en or de feuillages,
la base avec une scène représentant Amphitrite et
Poséidon dans un fond blanc, jaune et turquoise
formant des motifs de grecques, la bordure avec
du porphyre ; *apparemment sans poinçon*

circular, the lid decorated with a micromosaic of
the Abduction of Europe after the Antique, within
a colourful geometric border formed of cubes of
slightly larger scale, framed with white tesserae
and a fine porphyry rim, the sides inlaid with an
interlaced ribbon border on a white ground, below
chased gold husk and *entrelac-de-rubans* borders,
the base decorated with a mosaic of Amphitrite
and Poseidon, in a white, yellow and turquoise
Greek key border framed in black, porphyry lining,
apparently unmarked
Diam. 2 1/2 in, height. 1 1/8 in; Diam. 6.5cm.,
haut. 3cm.

PROVENANCE

Collection Di Castro, Rome.

The Roman *marmista* ('marble craftsman')
Francesco Sibilio (1784-1859) or another equally
skilled craftsman working in his style seems to have
drawn inspiration for this most unusual snuff box
from a Roman mosaic from the 2nd century AD,
discovered in a Roman villa at Torre Tre Teste in
1777 and
now in the Ny Carlsberg Glyptotek in Copenhagen
(I.N.890). The ancient floor mosaic does not only
feature the chosen subjects for the present lot, the
Abduction of Europe and *Amphitrite and Poseidon*,
in a strikingly similar composition and colour
scheme, but it also includes the geometric,
entwined ribbons and Greek key borders which
further decorate the present box on a much smaller
scale.

Gold boxes with micromosaic sides are very rare,
partially due to the difficulties for the artists
caused by the curved surface.

While scholarly interest in the *oeuvre* of Francesco
Sibilio has grown in recent years and two
signed tabletops have allowed for a few more
attributions of larger scale *objets d'art* to this
master marble specialist, only very little is known
about any achievements on a smaller scale.

Sibilio's few recorded works are traditionally
praised for his inventive combination of antique
glass and marble specimens, closely linked to the
fashion for mineralogical collections at the time,
his personal interest in the plentiful occurrence of
unusual archaeological marbles in Rome and the
flourishing trade supported by the wealthy Grand
Tour clientele (Martine S. Newby, *Francesco
Sibilio and the reuse of ancient Roman glass in the
nineteenth century*, London, 2003).

The beauty of the present most unusual mosaic box
perhaps further lies in the balance and harmony of a
design based on a source from the Antique (note
especially the fine graduation in colours in the ribbons
along the sides). Therefore, the choice of porphyry
for the lining of the box and the fine borders
around the mosaics, with the typical white and
slightly irregular inclusions, may not be a
coincidence for it cleverly refers to the shape of
white *tesserae* forming the background for the
mosaics. Furthermore, the intertwined mosaic
ribbons on the side are picked up again on a
smaller scale by the chased gold *entrelac-de-
rubans* borders above; overall the quality of the
treatment of the gold is reminiscent of that
prevalent in trailblazing Paris in the later
eighteenth century. The combination of the above
undoubtedly makes the present lot a rare and very
unusual *bijou*-sized treasure at the height of
lapidary achievements and innovations in late
eighteenth century Rome.

€ 35,000-50,000



Gravure de la mosaïque romaine découverte à
Torre Tre Teste en 1777 (Ny Carlsberg Glyptotek,
Billedtavler til kataloget over antike kunstværker,
Copenhagen, 1907, I.N.890, pl. XXVI)



recto



verso



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PLAQUE EN MICROMOSAÏQUE, ATTRIBUÉE À GIACOMO RAFFAELLI (1753-1836), ROME, VERS 1810

A MICROMOSAIC PLAQUE, ATTRIBUTED TO GIACOMO RAFFAELLI (1753-1836), ROME, CIRCA 1810

circulaire, représentant un papillon moucheté sur fond blanc ; dans un cadre en tesselles bleu, rouge et blanc

circular, the tesserae inlaid to represent a colourful speckled butterfly on white background within a blue, red and and white frame
Diam. 2 3/8 in.; 6 cm.

PROVENANCE

Sotheby's Paris, 18 avril 2012, lot 24.

A micromosaic medallion with a butterfly, signed by Giacomo Raffelli and dated 1787, is illustrated in A. Gonzales-Palacios, *Fasto Romano, dipinti, sculture, arredi dai Palazzi di roma*, Rome 1991, pp. 229-230, no. 200. This motif is frequently found in his work, on the specimen part in hardstone and micromosaic in the Gilbert collection (Victoria & Albert museum). A symbol of the soul in Greek and Roman mythology, the metamorphosis of the butterfly also echoes the Resurrection in Christian symbolism.

€ 3,000-5,000



110

ENSEMBLE DE DOUZE PLAQUES EN MICROMOSAIQUES, DANS LE STYLE DE GIACOMO RAFFAELI (1753-1936), ROME, D2BUT DU XIXE SIECLE

A SET OF TWELVE MICROMOSAIC PLAQUES, IN THE MANNER OF GIACOMO RAFAELLI (1753-1836); ROME, EARLY 19TH CENTURY

circulaire, chaque plaque représentant un papillon différent, parmi lesquels le papillon paon-du-jour, le *Vanessa tameamea*, le papillon Amaryllis ; dans des cadres en tesselles, montées sur deux plateaux en velours

circular, each plaque representing a different species of colourful butterflies, among them a peacock butterfly, a kamehameha butterfly, a gatekeeper butterfly, framed by small tesserae borders, mounted on two modern rectangular velvet panels,
(12)

Diam. de chaque 1 1/8in; 2,8 cm

PROVENANCE

Sotheby's Milan, 14 juin 2011, lot 283.

BIBLIOGRAPHIE

A-M. Massinelli, *Giacomo Raffaelli (1753-1836), Maestro di stile e di mosaico*, Florence, 2018, p. 225, pl. 239.

€ 12,000-18,000

111

DRAGEOIR EN OR, MRICOMOSAIQUE ET MARBRE, ROME, DEBUT DU XIXE SIECLE

A GOLD-MOUNTED MICROMOSAIC AND MARBLE BONBONNIERE, ROME, EARLY 19TH CENTURY

circulaire, le couvercle décoré d'une plaque en micromosaïque représentant un chardonneret sur une branche d'arbre sur un fond bleu pâle bordé de tesselles rouge et blanche ; le cadre en or, le corps en marbre vert épinard avec monture en or, *apparemment sans poinçon*

circular, the lid set with a circular micromosaic plaque of a goldfinch perched on a branch against a pale blue background, in a blue, red and white tesserae border and gold locket frame, the box of spinach green marble with gold mounts, *apparently unmarked*

Height. 1 in, diam. 3 in; Haut. 26 mm, diam. 75 mm

For a very similar micromosaic plaque of a goldfinch, see Anna Maria Massinelli, *Giacomo Raffaelli, Maestro di stile e di mosaico*, Florence, 2018, no. 248, p. 227.

€ 8,000-12,000



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112

DRAGEOIR EN ÉCAILLE, MICROMOSAÏQUE ET MÉTAL DORÉ, ATTRIBUÉ À VINCENZO VERDEJO (ACTIF ENTRE 1809-1859) ET NICOLA ZELONI, ROME, DÉBUT DU XIXE SIÈCLE

A MICROMOSAIC AND TORTOISESHELL BONBONNIERE WITH GILT-METAL MOUNTS, ATTRIBUTED TO VINCENZO VERDEJO (ACTIVE BETWEEN 1809-1859) AND NICOLA ZELONI, ROME, EARLY 19TH CENTURY

circulaire, le couvercle orné d'une micromosaïque représentant un chardonneret sur un arbre fleuri sur un fond crème, la bordure en métal doré décorée de croisillons et points, étiquette avec inscription à la main 'Etude de Mosaïque des Mrs Verdejo et Zelsoni, associés à la Rue Condotti No. 34', *apparemment sans poinçon*

circular, the lid of the tortoiseshell box applied with a circular micromosaic plaque of a goldfinch perched on a tree trunk with a couple of branches with leaves and berries, against a cream-coloured background, in a gilt-metal frame stamped with a lozenge and bead pattern, *with a handwritten label reading 'Etude de Mosaïque des Mrs Verdejo et Zelsoni, associés à la Rue Condotti No. 34', apparently unmarked*

Height. 7/8in.; diam. 3 in; Haut. 2,4 cm.; diam. 7,7 cm.

• € 4,000-6,000

113

ENSEMBLE DE NEUF MICROMOSAÏQUES, ATTRIBUÉES À GIACOMO RAFFAELLI, FIN DU XVIIIE SIÈCLE

A GROUP OF NINE SMALL MICROMOSAICS OF BIRDS AND INSECTS, ATTRIBUTED TO GIACOMO RAFFAELLI, ROME, LATE 18TH CENTURY

comprenant quatre micromosaïques losangiques représentant une perruche, un faisan, une perdrix et un dindon; deux ovales représentant une poule et un coq; deux octogonales représentant un papillon et un papillon de nuit, au centre une plus grande ovale avec deux oiseaux perchés sur une branche avec bordure en tesselles bleues ; les montures en métal doré sur un panneau en velours noir associé

comprising four lozenge-shaped examples representing a parakeet, a pheasant, a partridge and a turkey; two elongated oval ones of a hen picking corn and a proud rooster; two small octagonal plaques of a colorful butterfly and a moth; the largest one of oval shape, representing two birds perched on branches carrying berries, within blue, red and white tesserae border, in gilt mounts and now presented on a modern black velvet board, (9)

Dimensions du panneau. 6 1/8 X 5 3/4in.; 15.5 x 14.6cm.

PROVENANCE

Alessandro di Castro Antichità, Rome

€ 10,000-12,000



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PLAQUE EN MICROMOSAÏQUE, ATTRIBUÉE À GIACOMO RAFFAELLI, ROME, VERS 1800

A MICROMOSAIC PLAQUE, ATTRIBUTED TO GIACOMO RAFFAELLI, ROME, CIRCA 1800

circulaire, représentant deux tourterelles sur une branche décorée de baies sur un fond sombre, la bordure blanche et noire

circular, the micromosaic representing two turtle doves perched on branches of a tree trunk with a couple of berries against a black background and white and black outer border, Diam. 2 1/2 in.; 6.5 cm

€ 3,000-5,000



114



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PLAQUE EN MICROMOSAÏQUE, ROME, DEUXIÈME MOITIÉ DU XIXE SIÈCLE

A MICROMOSAIC PLAQUE, ROME, SECOND HALF OF THE 19TH CENTURY

rectangulaire, les tesselles représentant plusieurs roses et myosotis de différentes couleurs sur fond blanc, avec bordure blanche et noire ; dans un cadre en métal doré

rectangular, the tesserae inlaid to represent three stems of roses in different colours within leafy foliage and forget-me-nots, against a white background and framed in a double petrol and white border, in a gilt-metal frame
6 x 5 in.; 15.3 x 12.7 cm.

PROVENANCE
Christie's Londres, 28 mai 2006, lot 236.

BIBLIOGRAPHIE
R. Grieco, *Micromosaici romani*, Rome, 2008, p. 165, fig. 396.

€ 4,000-6,000



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PLAQUE EN MICROMOSAÏQUE, ROME, SECONDE MOITIÉ DU XIXE SIÈCLE

A RECTANGULAR MICROMOSAIC PLAQUE, ROME, SECOND HALF OF THE 19TH CENTURY

rectangulaire, représentant des colombes autour d'un bouquet d'épis de blé, de raisin et de branches d'olivier sur fond bleu foncé ; le cadre formé de losanges rouge, bleu et blanc

upright rectangular, representing three white doves around a wheat sheaf below bunches of white grapes and olive branches, on a dark blue micromosaic background, within a geometrically inlaid red, white and dark blue mosaic border
3 3/4 x 2 3/4 in.; 94 x 70 mm

PROVENANCE
Galerie Walter Padovani, Milan

€ 6,000-8,000



116

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PLAQUE EN MICROMOSAÏQUE, ROME, DÉBUT DU XIXE SIÈCLE

A MICROMOSAIC PLAQUE IN A GILT-BRONZE FRAME, ROME, EARLY 19TH CENTURY

rectangulaire, représentant une nature morte aux fleurs, dont des pensées, des tulipes, des roses et des dahlias, sur un fond sombre ; dans un cadre en bronze doré

rectangular, representing a flower still life composed of an opulent woven flower basket of roses, tulips, pansies, choysya, dahlias and others, on a dark background
2 7/8 x 1 7/8 in.; 7.3 x 4.8 cm.

PROVENANCE
Galerie Steinitz, Paris.

€ 3,000-5,000



118

PLAQUE EN MICROMOSAÏQUE, PAR JEAN SALANDRI, SECONDE MOITIÉ DU XIXE SIÈCLE

AN UNUSUAL MICROMOSAIC PLAQUE, JEAN SALANDRI, ROME, SECOND HALF OF THE 19TH CENTURY

rectangulaire à pans, la plaque représentant une grande corbeille de fleurs (roses, pivoines, tulipes, dahlias, violettes etc..), signé Jean Salandri en bas à droite ; dans un cadre en cuivre doré

rectangular with cut corners, the fine micromosaic panel representing a wicker flower basket of roses, peonies, parrot tulips, dahlias, violets and others, signed Jean Salandri f. to lower right, in a gilt-copper frame
7 3/8 x 8 3/8 in., 18.6 x 21.4 cm
sans cadre; 8 x 11 1/4 in.; 25.4 x 28.5 cm. avec cadre

Several members of the Salandri family are recorded as mosaicists active throughout the nineteenth century, among them Liborio Salandri who was entrusted with the restoration of the mosaics in the basilica di San Marco in Venice in 1810 (Domenico Petochi, *I Mosaici Minuti Romani*

dei secoli XVIII e XIX, Rome, 1981, p. 71). Cesare Salandri was active in the second half of the nineteenth century (see for a example a small gilt-metal mounted casket set with micromosaic panels signed Cesare Salandri, sold Bonham's, 4 July 2007, lot 24); the Salandri studio is also included in the list of major micromosaic workshops active in Rome published in Murray's 1864 *Guide to Rome*: M. Barberi, G. Barberi, Boschetti, Civilotti, Gabrini (...), Rinaldi, Salandri, and Verdejo (J. H. Gabriel, *Micromosaics, Private Collections*, Brian McCarthy, US, 2016 p. 36).

Whether the Salandri family member who signed the present lot in French was perhaps working in France for a certain period of time remains subject to future research; in favour of this theory would, however, be the fact that the micromosaic still life seems to be based on early nineteenth century French still life paintings, such as those by the Flemish painter Jan Frans van Dael who had a prosperous career in Paris during the Empire and the Restoration periods.

€ 15,000-20,000

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VINAIGRETTE EN MICROMOSAÏQUE, AVENTURINE ET OR, PROBABLEMENT PARIS, DÉBUT DU XIXE SIÈCLE

A GOLD-MOUNTED MICROMOSAIC AND AVENTURINE VINAIGRETTE, PROBABLY PARIS, EARLY 19TH CENTURY

ovale, le couvercle décoré d'une micromosaïque Romaine représentant les personnages de la Commedia dell'Arte Colombine et Pedrolino sur un fond en aventurine, les montures unies, le couvercle ouvrant sur une grille à charnière, les côtés et la base ornés d'enroulements sur fond amati ; *apparemment sans poinçon*

oval, the lid decorated with a Roman micromosaic plaque of Columbine and Pedrolino, on an aventurine ground, within polished mounts, the lid opening to reveal a pierced grille with openwork floral foliage, the sides and base chased with scrollwork on a *sablé* ground, *apparently unmarked*, the left rim numbered: 326
Larg. 1 1/8 in.; 3 cm.

€ 2,000-3,000

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TABATIÈRE EN PIERRES DURES, OR ET MICROMOSAÏQUE, ROME, VERS 1820

A GOLD-MOUNTED MICROMOSAIC AND HARDSTONE SNUFF BOX, ROME, CIRCA 1820

circulaire, le couvercle centré d'une micromosaïque représentant un *Ecce Homo* dans un cadre en or, le corps en pierre dure ; *apparemment sans poinçon*

circular, the detachable lid centred with a circular micromosaic plaque of the *Ecce Homo* in a gold locket frame, the body of the box most suitably carved in speckled bloodstone, *apparently unmarked*
Diam. 3 1/8 in ; 80 mm

PROVENANCE

Collection Montanaro, Rome.

€ 8,000-12,000

120

PLAQUE EN MICROMOSAÏQUE, ROME, DÉBUT DU XIXE SIÈCLE

A SMALL MICROMOSAIC PLAQUE OF THE PERSIAN SIBYL, ROME, EARLY 19TH CENTURY

représentant le tableau "La Sibylle Persique" d'après Giovanni Francesco Barbieri, dit le Guercin, 1647 (conservé au musée du Capitole, à Rome) ; dans un cadre en métal argenté

rectangular, the tesserae inlaid to represent the *Persian Sibyl*, after Giovanni Francesco Barbieri (known as Guercino), 1647 (Musei Capitolini, Rome), in a silver-plated frame
1 1/2 x 1 1/4 in.; 37 x 32 mm, sans le cadre

PROVENANCE

Collection Montanaro, Rome.

€ 4,000-6,000



120



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122

PLAQUE EN MICROMOSAÏQUE, ROME, VERS 1820/1830

A MICROMOSAIC PLAQUE, ROME, PROBABLY CIRCA 1820/1830

rectangulaire, représentant le Forum romain avec la colonne de Phocas au centre, l'arc de Septime, le temple de Vesta et le temple de Saturne à droite avec une inscription 'senatus' et 'incendio' sur le fronton (rappelant l'inscription d'origine *enatus Populusque Romanus / incendio consumptum restituit*) sur un fond avec un ciel nuageux ; le cadre en métal doré à décor de feuilles d'acanthé

rectangular, with a view of the Forum Romanum with the Column of Phocas in the centre against the Arch of Septimius Severus, the Temple of the Vesta and the Temple of Saturn to the right, the latter with fragments of an inscription reading 'senatus' and 'incendio' on the pediment (referring to the original inscription *Senatus Populusque Romanus / incendio consumptum restituit*), against a cloudy sky, in a gilt-metal frame stamped with an acanthus border
2 3/8 x 3 3/8in; 6 x 8.5cm. avec cadre; 1 3/4 x 2 5/8in, 4.5 x 6.8cm. sans cadre

€ 6,000-10,000

123

**PAIRE DE PLAQUES EN MICROMOSAÏQUE
D'APRÈS CLAUDE LORRAIN, ROME, VERS 1810**

**A PAIR OF MICROMOSAIC PANELS AFTER
CLAUDE LORRAIN, ROME, CIRCA 1810**

rectangulaire, représentant deux tableaux de le Lorrain, *Paysage avec Rebecca prenant congé de son père*, et *Paysage avec la Fuite en Egypte* ; dans des cadres en bronze doré

rectangular, the very fine tesserae inlay after Lorrain's *Landscape with Rebekah Taking Leave of her Father*, and *Pastoral Landscape with the Flight into Egypt*, in rectangular gilt-bronze frames (2)

with frames: 5 3/4 in x 4 3/4 in,
without frames: 7 3/8 in x 5 7/8 in ;
avec cadre: 14,5 cm x 10,5 cm,
sans cadre: 18,5 cm x 15 cm

PROVENANCE

SJ Phillips, Londres.

The very fine tesserae inlay was made after Claude Lorrain's *Landscape with Rebekah Taking Leave of her Father*, circa 1640-41, now held at the National Museum of Stockholm (inv. no. NM 6544) and *Pastoral Landscape with the Flight into Egypt*, circa 1663, now held at the Museo Nacional Thyssen-Bornemisza, Madrid, (inv. no. 226 1966.3)

€ 40,000-60,000



Claude Lorrain *Paysage avec Rebecca prenant congé de son père*, vers 1640-1641, National Museum of Stockholm, inv. n°NM6544





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PLAQUE EN MICROMOSAÏQUE, ROME, DEBUT DU XIXE SIECLE, MONTÉE SUR TABATIERE EN OR

A ROMAN MICROMOSAIC PLAQUE EARLY NINETEENTH CENTURY, MOUNTED IN A VARICOLOURED GOLD SNUFF BOX

rectangulaire, le couvercle orné d'une micromosaïque représentant un paysage romain avec une jeune femme devant des ruines et un pin parasol sur la gauche, signée AD dans le coin gauche, la bordure fleurie sur fond amati en rappel sur les côtés et la base ; poinçons: garantie et titre

rectangular with rounded corners, the micromosaic plaque representing a young woman in front of classical architectural ruins and landscape, a massive Italian stone pine tree to the left, signed AD to lower left corner, the box with a chased floral border on a sablé ground, the sides and base decorated with similar borders around engine-turning, maker's mark, *unofficial French post-revolutionary standard*

3 3/8 x 2 1/4 in ; 8,5 x 5,6 cm.

PROVENANCE

Christie's, Londres, 7 juin 2011, lot 226 (vendu 70 250£).

€ 24,000-40,000



125

PLAQUE EN MICROMOSAÏQUE, PAR BIAGIO BARZOTTI (1835-1908), ROME, FIN DU XIXE SIÈCLE

A MICROMOSAIC VEDUTA IN GILT-BRASS FRAME, BIAGIO BARZOTTI (1835-1908), ROME, LATE 19TH CENTURY

rectangulaire, représentant une vue de la place Saint-Pierre au Vatican avec l'obélisque, la basilique Saint-Pierre et les fontaines du Bernin et de Maderno à droite, signé B. Barzotti en bas à gauche ; dans un cadre en métal doré

rectangular, the micromosaic representing a view of Piazza San Pietro with the Vatican obelisk and St. Peter's Basilica, the fountains by Bernini and Maderno to the right, signed: B. Barzotti to lower left, in a gilt-brass frame
7 1/2 x 13 3/4 in ; 19 x 35 cm. sans le cadre

PROVENANCE

Collection Scaringella, Rome

Biagio Barzotti was active in the second half of the nineteenth century; in 1874 his workshop was recorded at 57 via del Vabuino near the Piazza Spagna (J. H. Gabriel, *The Gilbert Collection Micromosaics*, London, 2000, p. 282; Domenico Petochi, *I Mosaici Minuti Romani dei secoli XVIII e XIX*, Rome, 1981, p. 47). Signed works by this mosaicist who also held a contract to execute a mosaic of Pope Leo XIII are rare. A micromosaic with three Cardinals is signed Biagio Barzotti RFSP (for the Reverend Workshop of St. Peter's) and dated 1896 (Gabriel, *op cit.*), proving that Barzotti still worked for the Vatican workshop at this late date. For another veduta of the Piazza San Pietro, at a slightly less wide angle than the present lot, see also Petochi, *op. cit.*, fig. 127, p. 167.

€ 30,000-40,000



126

PLATEAU CIRCULAIRE EN MICROMOSAÏQUE, ROME, PREMIER QUART DU XIXE SIÈCLE, PEUT-ÊTRE PAR MICHELANGELO BARBERI (1787-1867)

AN ITALIAN MICROMOSAIC CIRCULAR TABLE TOP, ROME, FIRST QUARTER 19TH CENTURY, POSSIBLY BY MICHELANGELO BARBERI (1787-1867)

représentant des vues de Rome dont la place Saint-Pierre, le Colisée, le Forum ; (*la bordure en bronze rapportée*) ; appliqué sur un guéridon estampillé *SORMANI PARIS* en placage d'acajou et bronze doré de style Louis XVI, XIXe siècle

depicting various views of Rome including St Peter's Basilica, the Colosseum and the Forum, with later gilt-bronze border, on a gilt-bronze mounted mahogany Louis XVI style guéridon, stamped *SORMANI PARIS*, 19th century
Height. 29 ½ in, diam. 33 in ;
Haut. 75 cm, diam. 84 cm

PROVENANCE

Vente Beussant Lefevre, Paris, 5 juin 2019, lot 134.

BIBLIOGRAPHIE

M. Alfieri, in D. Petochi, *I mosaici minuti romani*, Sesto Fiorentino, 1981, p. 147.

● € 70,000-100,000

Bringing together intricate micromosaics of Roman vistas, this table is a showpiece of craftsmanship to a souvenir model that was popular among Grand Tourists. This example is rare in its inclusion of twelve individual vistas, since most other tables of this form include fewer.



Micromosaics were a bravura display of craftsmanship that were as impressive in the eighteenth and nineteenth century as they are today – while the art of ancient mosaics was well-known, Italian workshops working in the post-Baroque period brought the craft to new heights by using minuscule tesserae stones arranged with careful precision. This art became highly popular among international travellers completing their Grand Tour to see the ancient sights of Italy. For this reason, Italian monuments often featured in micromosaics: decorative, generally only produced in Rome itself and almost indestructible, they were a perfect memento to bring home after one's travels. Due to their weight and the expense of the hours required to produce micromosaics, smaller items like jewellery and snuff boxes were more common, and large-scale pieces like this table-top were rare and highly prized. Their high status has been reflected in the fact that numerous avid collectors have bought comparable table tops featuring Roman views, including the great Arthur Gilbert, who was the inventor of the term 'micromosaic' and owned not one, but two during the course of his collecting life.

Numerous tables are documented that feature a similar geometric arrangement of Roman scenes around a central medallion, frequently incorporating a three-dimensional Greek key as included in the present example. These scenes are based on a 1795 volume of prints depicting Roman scenes by Domenico Pronti called *Nuova Raccolta di 100 vedutine antiche della città di Roma e sue vicinanze incise a bulino* ('A New Collection of 100 Burin-Enched Ancient Vistas of the City of Rome and its Environs'). These engravings, and the micromosaics that follow them, omit certain later

additions to these sites to give a more authentically 'classical' vista: for example, the seventeenth-century bell-towers added to the Pantheon are not visible, and the micromosaicists do not amend the views of the Colosseum to include the early-nineteenth-century restorations that post-date the prints. In addition to this, the micromosaicists also had use some artistic flair in suffusing these black-and-white prints with colour, and the sense of the serenity that they evoke relies heavily on the gentle gradation of the open Italian sky, clearly at 'rosy-fingered dawn'. In addition, some micromosaicists opt to populate their scenes with additional human figures not found in the engravings, as in several of the comparable table tops given below. A prominent maker of tables of these kind was Michelangelo Barberi, whose name is associated with the notably innovative and ambitious examples of the form, such as the table called 'The Beautiful Sky of Italy', now in the Hermitage (Эп-3500), but who will also have made more conventional tables to more common templates in his workshop.

Similar table-tops with radial arrangements of trapezoidal scenes generally differ from one another in the number of scenes they include and in the decorative choices made for the central tondo's subject and the borders. Those that do not include St Peter's Basilica in the central panel usually opt for another typically Roman decorative motif, usually the Doves of Pliny or a detail of Rubens' *Romulus and Remus*, now in the Pinacoteca Capitolina (inv. PC 67)

The closest comparable example is a well-known table top on public display in the Victoria & Albert Museum as part of the collection of the late Arthur and Rosalinde Gilbert. This table (accession number LOAN:GILBERT.896:1, 2-2008) is the only other table that includes twelve Roman scenes like the present example, and also similarly features St Peter's Basilica in the central panel. The only differences are that the views are featured in a difference sequence, and that the micromosaicist of the present lot has chosen a lighter, fresher colour palette than the somewhat more sombre Gilbert collection example. Sir Arthur Gilbert also had another similar example of a tabletop with views of Rome, which is unique among our comparable examples not only for including ten vistas, but also for its oak-leaf border (A. C. Sherman, *The Gilbert Mosaic Collection*, New Haven, 1971, cat. I, p.14).

Several other examples of tabletops tend to only include eight vistas. They include examples in the Savelli collection, inv. Ve. R. s. 09/339 (*featuring vistas of Rome, a Greek key border and St Peter's Basilica*) and in the RISD Museum, acc. no. 1990.060 (*featuring vistas of Rome, a Greek key border and St Peter's Basilica*).

Examples at auction also only featuring eight vistas include one from the collection of Gianni Versace, sold Sotheby's New York, 21 May 2005, lot 436 for \$60,000 (*featuring vistas of Rome, a Greek key border and St Peter's Basilica*), one offered at Sotheby's London, 10 June 1998, lot 126 (*featuring vistas of Rome, a Greek key border and St Peter's Basilica*) and one that sold at Christie's New York, 18 April 2013, lot 116 for \$231,750 (*featuring vistas of various Italian cities, and Romulus and Remus*).

The later stands for these tables vary considerably in style – the present table top rests on an elegant stand in the Louis XVI style by the great nineteenth-century historicist furniture maker Paul Sormani, who possibly received a commission to accommodate this extraordinary top.



Table, 1825-1875, Victoria & Albert Museum, Gilbert Collection, Londres





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PAIRE DE PLATEAUX EN ÉCAILLE ET OR PIQUÉ POSÉ, NAPLES, VERS 1760

A PAIR OF GOLD AND TORTOISESHELL PIQUÉ TRAYS, NAPLES, CIRCA 1760

rectangulaire à contours, à décor piqué posé représentant des monuments en ruine, l'un avec des pins dans le fond, le second avec une fontaine au premier plan, entourés d'insectes et de motifs géométriques

of rectangular shape, each inlaid in *piqué posé* with architectural compositions including domes, arches and classical ruins and statues, one with

pine trees in the background, the other with a fountain in the foreground, surrounded by *piqué point* insects and waves, within scrolling acanthus foliage and the raised sides with conforming decoration
(2)

9 1/4 x 12 in. ; 23.6 x 30 cm

PROVENANCE

Christie's Londres, *The Property of the late Hon. Angela Baring sold by order of the Executors*, 4 juillet 1996, lot 201;
Christie's New York, 24 mai 2001, lot 2

● € 24,000-40,000



128

PLATEAU EN ÉCAILLE, NACRE ET PIQUÉ POSÉ OR, NAPLES, VERS 1740

A GOLD, MOTHER OF PEARL AND TORTOISESHELL PIQUÉ TRAY, NAPLES, CIRCA 1740

ovale à contours, décoré de personnages, de ruines et d'un couple de chiens en piqué posé, centré d'une *guglia* (pique) surmontée d'un saint, flanqué d'un chien et d'un personnage assis en or, décoré de feuillages et d'oiseaux en piqué posé or, la bordure ornée de masques, de coquillages et de feuillages

oval with a shaped border, decorated with *piqué posé* figures in discourse, architectural elements and dogs around a central *guglia* ('spire') surmounted by a statue of a saint, flanked by a cheerful gold dog and a seated figure, each element further enhanced with gold *piqué posé* leafy foliage and flying birds, the outer border embellished with masks, shells and foliage
6 1/2 x 9 in ; 16,7 x 22,7 cm

As Alexis Kugel has noted, several of the intricate *piqué* trays made in Naples in the second quarter of the eighteenth century, such as the present lot, are decorated with obelisks of a certain shape. These so-called *guglie* are a distinct feature of the architectural landscape of Naples and beyond and as such have served as a source of inspiration for goldsmiths and other artists active in the 'capital of Baroque' in the seventeenth and eighteenth centuries (see Alexis Kugel, *Pique: Gold, Tortoiseshell and Mother-of-Pearl at the Court of Naples*, Milan, 2018, p. 65).

● € 5,000-8,000

129

PETIT PLATEAU EN ÉCAILLE, NACRE ET PIQUÉ POSÉ OR, NAPLES, MILIEU DU XVIIIÈ SIÈCLE

A MOTHER OF PEARL, GOLD AND TORTOISESHELL PIQUÉ TRAY, NAPLES, MID 18TH CENTURY

ovale à contours, le centre décoré de trois personnages en nacre entourés de ruines antiques, la bordure ornée de fleurs

oval with slightly scalloped edges, the centre decorated with three mother of pearl figures surrounded by architectural pastiches and classical ruins, the outer border formed of engraved mother of pearl flowerheads
7 1/2 x 10 in ; 19,2 x 25,4 cm

● € 5,000-8,000



130

PLATEAU EN ÉCAILLE ET EN OR PIQUÉ POSÉ, NAPLES, VERS 1750

A GOLD, TORTOISESHELL AND MOTHER OF PEARL PIQUÉ TRAY, NAPLES, CIRCA 1750

ovale à contours, centré de scènes de Chinoiseries en or piqué posé et nacre, entouré d'oiseaux fantastiques, d'insectes et de feuillages, la bordure décorée de coquillages, escargot et feuillages

shaped oval outline, centred with intricate gold and mother of pearl 'Chinoiserie' scenes of figures, rockery and architectural elements in *piqué posé* on tortoiseshell ground, surrounded by fantastical birds, insects and *piqué pose* fern and foliage, the outer border embellished with shells, snails, butterflies and leafy foliage
12 1/2 x 9 1/2 in. ; 31.4 x 24.4 cm

PROVENANCE

Alexis Gregory Foundation, New York;
Sotheby's Paris, 28 juin 2022, lot 1

● € 12,000-15,000



Dessin de Paul Decker (1677-1713) dans Tabacks, Büschen e Tischblatt Modelle



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131

PAIRE DE VASES EN PORCELAIN
POLYCHROME DE CHINE, DÉBUT DU XVIII
SIÈCLE ET MONTURE DE BRONZE DORÉ
D'ÉPOQUE LOUIS XV, MILIEU DU XVIII SIÈCLE

A PAIR LOUIS XV GILT-BRONZE MOUNTED
CHINESE POLYCHROME PORCELAIN, EARLY
18TH CENTURY, THE MOUNTS MID-18TH
CENTURY

à décor de personnages chinois appliqués, la base
en bronze doré à décor ajouré d'oves

applied with various *chinoiserie* characters, the
gilt-bronze base with an *ajouré* border
(2)

Height. 6 3/4 in, width 5 3/4 in ;
Haut. 17,5 cm larg. 15 cm

€ 8,000-12,000





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DEUX PERSONNAGES CHINOIS EN PORCELAINE
DE MEISSEN, VERS 1755

TWO MEISSEN PORCELAIN FIGURES OF
CHINESE BOYS, CIRCA 1755

probablement d'après un modèle de J.J. Kändler, chacun debout avec une jambe levée, portant un chapeau vert en forme de feuille et une tunique violette, la base appliquée de feuilles et fleurs, *marque aux épées croisées en bleu sous glaçure à l'arrière des bases*

probably modelled by J.J. Kändler, each in marching pose with one leg raised, wearing a green leaf hat and green or purple loose robes, the base applied with leaves and flowers, *crossed swords mark in underglaze-blue to rear of bases* (2)

Height. 8 3/4 in ; Haut. 22 cm

This model is among those created at Meissen to fulfil the fascination with the distant lands of the East that took hold in Europe in the 18th century, manifested in the *Chinoiserie* style in the decorative arts and particularly successful in porcelain. A pair of this model are in the Museum of Fine Arts, Boston, accession no. 1983.624, 625.

€ 8,000-12,000

133

DEUX PERSONNAGES CHINOIS EN PORCELAINE
DE MEISSEN, VERS 1755

TWO MEISSEN PORCELAIN FIGURES OF
CHINESE BOYS, CIRCA 1755

probablement d'après un modèle de J.J. Kändler, chacun debout avec une jambe levée, portant un chapeau vert en forme de feuille et une tunique jaune, *marque aux épées croisées en bleu sous glaçure à l'arrière des bases*

probably modelled by J.J. Kändler, each in marching pose with one leg raised, wearing a green leaf hat and loose yellow robes, the base applied with leaves and flowers, *crossed swords mark in underglaze-blue to rear of bases* (2)

Height. 8 3/4 in ; Haut. 22 cm

€ 8,000-12,000



133

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DEUX PERSONNAGES CHINOIS EN PORCELAINE
DE MEISSEN, VERS 1755

TWO MEISSEN PORCELAIN FIGURES OF
CHINESE BOYS, CIRCA 1755

probablement d'après un modèle de J.J. Kändler, chacun debout avec une jambe levée, portant un chapeau vert en forme de feuille et une tunique à fleurs, *marque aux épées croisées en bleu sous glaçure à l'arrière des bases*

probably modelled by J.J. Kändler, each in marching pose with one leg raised, wearing a green leaf hat and loose flowered robes, the base applied with leaves and flowers, *crossed swords mark in underglaze-blue to rear of bases* (2)

Height. 8 3/4 in ; Haut. 22 cm

€ 8,000-12,000



134

135

DEUX PERSONNAGES CHINOIS EN PORCELAINE
DE MEISSEN, VERS 1755

TWO MEISSEN PORCELAIN FIGURES OF
CHINESE BOYS, CIRCA 1755

probablement d'après un modèle de J.J. Kändler, chacun debout avec une jambe levée, portant un chapeau vert en forme de feuille, l'un avec une tunique ample mauve, le second avec une tunique à fleurs, la base appliquée de feuilles et fleurs, *marque aux épées croisées en bleu sous glaçure à l'arrière des bases*

probably modelled by J.J. Kändler, each in marching pose with one leg raised, wearing a green leaf hat, one in puce loose robes, the other in flowered robes, the base applied with leaves and flowers, *crossed swords mark in underglaze-blue to rear of bases* (2)

Height. 8 3/4 in ; Haut. 22 cm

€ 8,000-12,000



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**PLATEAU EN PLACAGE D'ONYX ORIENTAL,
ROME, XVIII-XVIII SIÈCLE**

**AN ONYX-VENEERED TABLE TOP, ROME,
17TH-18TH CENTURY**

70 ¼ x 35 in ; 178,5 x 89 cm

€ 15,000-25,000

137

BALDASSARRE DE CARO

Naples 1689-1760

BRAQUE

A BLOODHOUND

Huile sur toile

Monogrammé au centre à droite *BD* (peu lisible)

Oil on canvas

Signed with monogram center right *BD* (barely legible)

40 by 29 ¾ in ; 101,5 x 74,5 cm

PROVENANCE

Madrid, Palais de la duchesse de Medina de las Torres.

As mentioned by Prof. Riccardo Lattuada in a written communication, this work is typical of the artist and shows his close relationship with Charles de Bourbon. It also testifies the importance of hunting as an expression of court life.

€ 20,000-30,000



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TABOURET CURULE EN BOIS LAQUÉ ET DORÉ,
ALLEMAGNE DU SUD, PREMIÈRE MOITIÉ DU
XVIIIÈ SIÈCLE

A SOUTH GERMAN LACQUERED AND
GILTWOOD X-FRAME STOOL, FIRST HALF
18TH CENTURY

à tête d'aigle, avec coussin garni de velours et de soie

with eagle-shaped terminals, the cushion with
velvet and silk upholstery
Height. 31 7/8 in, width. 37 1/2 in, depth. 19 3/4 in ;
Haut. 81 cm, larg. 95 cm, prof. 50 cm

PROVENANCE
Galerie Steinitz, Paris.

€ 15,000-25,000

This unusual stool, with its bold carving and
vivacious painted surface, is an energetic
example of the Bavarian Rococo style, and is
notable for its folding form, which is practically
unseen in scholarship about the era.

The decoration of this stool is a product of
the luscious, enthusiastically Rococo style
of furniture in the South of Germany in the
mid-eighteenth century. The designer most
closely associated with this style is François de
Cuvilliers (1695–1768), the court decorator to
Prince-Elector Charles VII of Bavaria and the
mastermind behind Rococo fantasies like the
Amalienborg in the park of Nymphenburg Palace.
The furniture historian P. W. Meister particularly
admired that Cuivillés' French training was

“responsible for the easy freedom of [his] work,
which avoids clumsy or vulgar extremes without
becoming dry and academic.” (P. W. Meister,
'Germany', in *World Furniture*, ed. H. Hayward,
London, 1965, p.151).

This folding stool is rather unusual within the
history of German furniture, since stools in the
German decorating tradition tend to be fixed in
form. The practical context for its functionality
is not entirely clear given the many potential
meanings of the eagle, both sacred and secular,
including most famously the Holy Roman
Empire. Though its overall design is highly
unusual, similar flattened ball-and-claw feet
can be seen on numerous examples of German
furniture such as those illustrated in H. Kreisel,
Die Kunst des deutschen Möbels, Munich, 1970,
vol II, figs. 226 and 299.



139

PAIRE DE RELIEFS REPRÉSENTANT L'AMOUR
SACRÉ ET L'AMOUR PROFANE, NAPLES, XVIIIÈ
SIÈCLE

A PAIR OF RELIEFS DEPICTING SACRED AND
PROFANE LOVE, NEAPOLITAN, 18TH CENTURY

cire et perles polychromes ; dans des cadres en
bois doré

a pair of polychrome wax busts decorated with
small pearls; in gilt wood frames
37 x 21 cm ; 14 5/8 x 8 1/4 in.
(2)

PROVENANCE
Galerie Altomani & Sons, Milan

€ 12,000-18,000



Détail du couvercle

140

COFFRET EN ARGENT FILIGRANÉ PARTIELLEMENT DORÉ, GOA, VERS 1650

AN INDIAN FILIGREE PARCEL-GILT CASKET, GOA, CIRCA 1650

à décor de colonnes, le couvercle à charnière

the structure incorporating Solomonian columns,
with a hinged cover

Height. 3 ¾ in, width. 6 ¼ in, depth. 4 ¼ in ;
Haut. 9,5 cm, larg. 16 cm, prof. 11 cm

PROVENANCE

Kunstkammer Georg Laue, Allemagne

EXPOSITION

Munich, Bayerisches Nationalmuseum, "Die
Wittelsbacher und das Reich der Mitte. 400 Jahre
China und Bayern", 26 mars-26 juin 2009

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Kunsthistorisches Museum Wien, Vienne, 2000,
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J. van Campen, *Aziatische Kunst*, year 31, n°3,
septembre 2001, pp. 41-51

R.-A. Schutte : *Die Silberkammer der Landgrafen
von Hessen-Kassel*, Cassel, 2003, p.364f., cat. n. 81

L. Humphries, *Silver. Wonder from the East.*

Filigree of the Tsars, Amsterdam, 2006

R. Eikermann (ed.): *Die Wittelsbacher und das
Reich der Mitte. 400 China und Bayern, exhibition
in the Bayerisches Nationalmuseum in Munich*,
Munich, 2009, pp.78-79, cat. n.33

€ 15,000-20,000



Coffret en vermeil et cristal de roche, Venise, vers
1600, museu National de Artes Antiguas, Lisbonne



Coffre, Goa, milieu du XVIIe siècle, Filigrane d'or,
diamants, Kunsthistorisches Museum, Vienne



Coffret en argent et vermeil, fin du XVIIe
siècle, Stadt museum Kassel



A LINK BETWEEN INDIA AND ITALY

Our casket, with its fine silver and gold filigree,
can be attributed to the work of the Goa area
in India, a city renowned for its silverwork in
this very special technique. Few Goa caskets
have survived, but two of similar dimensions
and decoration are comparable, decorated with
six columns and a domed cover with the same
handles. The first box is preserved in Cassel
and is thought to have come from the cabinet
of curiosities of the Landgraves of Hesse in
Cassel. It is listed in the inventories of 1780 as
'très beau coffres en ouvrage de filagraine orné
de six-petites-colonnes torses...' and again in an
inventory of 1827 - unfortunately its location in the
castle and its origin are not indicated.

The second is preserved in the collections of
the Kunsthistorisches museum in Vienna and
is known from the inventories of the imperial
treasury of 1731 and 1750: 'Ein goldenes
schreibzeügl von filigran. Umb und umb garnit mit
diamanten (...) obenauffünf perlen (...)'.
If the technique is Indian, the form is not. It copies
Venetian silver-mounted rock crystal pieces.

For example a silver-gilt mounted rock crystal,
lacquered wood and casket made in Venice
around 1600, now in the Museu Nacional de
Artes Antiguas in Lisbon, uses the same shape,
with columns and compartments. It was then
offered by the King of Ormuz to Dom Fei Aleixo
de Menezes, Archbishop and Governor of Goa. It
returned to Lisbon in 1610, where it was donated
to the Augustinian convent of Graça. Another
silver-gilt mounted rock crystal casket with similar
decoration is in a private collection.

The shape of the twisted columns is also
reminiscent of the Temple of Solomon and could
indicate a religious function for this type of box.

Indian silversmiths thus achieved the perfect
synthesis between a refined technique and a
form that would appeal to enlightened European
collectors and enthusiasts.

FILIGREE, A DECORATION FAVORED BY EUROPEAN COURTS

The filigree technique has been known in Europe
since the Middle Ages. It involves pulling a silver
thread from an ingot, first using a swing and then,
during the Renaissance, a goldsmith's bench.
The Musée d'Ecouen now houses one of the last
known examples. Dating from 1565, this machine
mechanically stretched metal wires using a die, a
plate perforated with decreasing holes to obtain the
desired diameter. Once the coil of silver wire was
ready, the goldsmith could create objects of various
sizes, from a small reliquary plate to a table or chair.

The filigree fashion developed in the Germanic
countries and in Spain thanks to the Habsburgs,
then flooded the whole of Europe from the 1620s
to the 1630s, and Anne of Austria arrived in France
with silver filigree furniture that greatly pleased
her son Louis XIV, who drew inspiration from it
to create the silver furniture for the Château de
Versailles. Unfortunately, few large pieces have
come down to us, but we can mention a table, a
mirror and a pair of pedestal tables decorated
with silver filigree on a wooden core, Paris, 1669,
preserved at Resenborg Castle in Copenhagen.
These pieces are privileged witnesses to an art that
gradually went out of fashion, to be replaced by
more massive objects with more material to dazzle
the distinguished guests at the courts of Europe.

SUITE DE QUATRE FAUTEUILS À CHÂSSIS EN BOIS DORÉ, TURIN, VERS 1740-50

A SET OF FOUR ITALIAN GILTWOOD ARMCHAIRS, TURIN, CIRCA 1740-50

à décor d'enroulements feuillagés, broderie d'origine au petit point ornée de fleurs et d'une déesse

with scrolling foliages, with the original petit-point needlework tapestry adorned with flowers and a goddess

(4)

Height. 41 13/4 in, width. 26 in, depth. 23 1/4 in ;
Haut. 106 cm, larg. 66 cm, prof. 59 cm

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R. Antonetto, *Il mobile piemontese nel Settecento*, Turin, 2010, vol. II, pl. 8.

€ 40,000-60,000

This suite showcases one of the most notable and distinctive designs in Piedmontese art, characterised by the dynamic and whimsical baroque lines in full motion here on the backrest, arms and legs. The captivating design, contrasting with the vibrant and bright upholstery, epitomises the Piedmontese style in the mid-18th century. The present armchairs were probably made as part of a larger set of seating furniture that likely originated from the same workshop, though now dispersed across various private and public collections.



Fauteuil similaire, parmi quatre, au Palais Reggia di Venaria, Turin

The other examples after the same model with varying upholsteries include:

-Four armchairs from a private collection, one illustrated in Vittoria Viale ed., *Mostra del Barocco Piemontese*, Torino, 1963, Tav. 155, a.

-A pair of armchairs (slightly different measurements) on display in the Fondazione Accorsi di Torino (one illustrated in Museo Accorsi-Ometto, 2010, p. 105, no.168).

-A pair of armchairs sold at Sotheby's, London, *The Alberto Bruni Tedeschi Collections*, 21 March 2007, lot 87.

-One sofa and four armchairs on display at the Reggia di Venaria near Turin (ill. Roberto Antonetto, *Il Mobile Piemontese nel Settecento*, vol. 2, Turin, p.141, cat. Nr. 10).

However, the petit-point needlework on these armchairs is notable and distinct from the previously mentioned examples. While three of the armchairs feature a figure seated beneath a majestic bird, which may be allegorical, the fourth armchair clearly illustrates a mythological narrative. Perseus stands with the head of Medusa, after he managed to kill her by using the reflection of her own face in his shield, and shows it off to his companions, one of whom is portrayed terrified on the ground and another in the act of covering his eyes.

The structure of these armchairs bears resemblance to some Lombard examples, as illustrated by Clelia Alberici in *Il mobile lombardo* (Milan, 1969, p. 136). This resemblance has led to the suggestion that the maker of this Piedmontese set might have had Lombardian origins. Art historian Giancarlo Ferraris has proposed that the workshop responsible could be that of the Bolgeri family, consisting of Carlo Bolgeri and his sons Giuseppe and Giovanni Battista. Originally from Milan, they changed their surname to Bolgiè and served the House of Savoy in the 18th century. The son of Giovanni Battista was the famous Francesco Bolgiè (1752-1834), the carver at the Court of the King of Sardinia.





Détail du plateau



Dessin pour deux consoles, XVIIe siècle, Victoria & Albert Museum

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CONSOLE EN BOIS DORÉ ET MARQUETERIE DE FLEURS, PALISSANDRE ET IVOIRE, VENISE, FIN DU XVIIE-DÉBUT DU XVIIIE SIÈCLE, LE PLATEAU ATTRIBUÉ À LUCIO DE LUCCI

AN ITALIAN CARVED GILTWOOD CONSOLE TABLE WITH AN IVORY AND ROSEWOOD MARQUETRY TOP, VENICE, LATE 17TH-EARLY 18TH CENTURY, ATTRIBUTED TO LUCIO DI LUCCI

à décor de larges enroulements centrés d'une coquille, la base peinte en vert et or, le plateau en marqueterie de fleurs

the table with large carved scrolling foliage, centred by a shell, on a shaped green and gilt painted base, with a floral marquetry top
Height. 39 1/4 in, width. 66 3/8 in, depth. 26 1/3 in ; Haut. 100 cm, larg. 169 cm, prof. 67 cm
Please note that this lot contains elephant ivory the export of which outside the EU is now

This table of spectacular quality is part of a small group of exceptional giltwood console tables made in Venice of which only a few have been identified. The fine marquetry tops of these tables are highly unusual, and we can firmly attribute the marquetry to Lucio and Antonio de Lucci, active around the 1680s.

The present table is all the more rare for being the only documented example of this oeuvre, where the overall composition is not a regular rectangle, but has a curved and shaped edge.

prohibited pursuant to European regulation 2021/2280 of 16 December 2021. Pursuant to the UK Ivory Act 2018, clients based in the United Kingdom are not able to bid on / purchase this lot. Sotheby's will be able to provide the buyer with the intra-community certificate attached to this item.

BIBLIOGRAPHIE

A. Gonzales-Palacios, *Il gusto dei principi*, Milan, 1993, Vol. I p. 337 ; Vol. II, p. 298, fig. 593 et 594.

BIBLIOGRAPHIE COMPARATIVE

A. Gonzales-Palacios, *Il tempio del gusto. Il granducato di Toscana e gli Stati settentrionali*, 1986, pp. 327-329.

E. Colle, *Il mobile barocco in Italia*, 2000, pp. 304-310.

C. Santini, *Mille mobili veneti*, vol. III, 2002, pp. 150-154.

L. Settembrini, *Enrico Colle, Manolo De Giorgi (par), Magnificenze barocche*, catalogo della mostra, Milan, 2009, p. 108.

© € 70,000-100,000

Grand, forceful, dynamic and theatrical, the carving on Baroque furniture has a depth that makes the finest pieces as compellingly three-dimensional as a piece of stand-alone sculpture. In the Venetian context, there are other examples that exhibit a similar flair and often with the aquatic motifs like shells and river gods that make overt reference to Venice's maritime power. This select group is also highly unique in that they do not have the typical marble table tops, but instead boast a lighter substitute, usually an inlaid wooden top and a curious two-dimensional counterpoint to the three-dimensional bases.



THE ATTRIBUTION

From a design perspective, all of the tables traditionally associated with the Luccis feature showpiece-standard marquetry panels depicting scenes of architecture, hunting etc., contained within profuse floral and foliate marquetry filling the reserves between the cartouches. The present lot, on the other hand, has a shaped top that restricts the surface area, leading to a more mobile and free-flowing design that draws only on floral motifs. This is a contrast to the documented Lucci tables, which conform closely in dimensions and design, but it is hard to imagine a marquetry workshop plausibly producing only one specific design exclusively, even if these are the only signed examples that have been traced so far. In this context we should mention the pair of tables attributed to Lucci that sold at Sotheby's London, 3rd December 2013, lot 56, which were in a simpler style that departs from the above templates. In addition, in a letter to the patron Vincenzo Bargellini dated 1699, Lucio di Lucci explicitly mentioned the quantity of mother-of-pearl required to make the marquetry top,¹ clearly indicating that he had the range to complete a very different type of design to the set formula of the above-mentioned examples (in which mother-of-pearl does not feature)². In light of these factors, the attribution to Lucci is one that can be firmly made.

THE FLORAL MARQUETRY TOPS

There is a small group of documented Venetian Baroque tables that feature rich, floral marquetry tops, showing a clear affinity with the characteristic style of the seventeenth-century Netherlands. For our current scholarly awareness of the work of the Luccis, we have Alvar Gonzáles-Palacios to thank, who first made the connection between several disparate tables and established the Lucci name when writing in the 1990s³. The finest examples of these table tops are clearly signed Lucio and Antonio de Lucci, whose exact relationship is unknown but assumedly operated in a family workshop and whose names are sometimes conflated in the literature on the subject.⁴ Two impressive tables, both signed *LUCIO D' LUCCI FECE*, are now on display at the Victoria & Albert Museum (W.6: 1.2-2012) and the National Museum of Scotland (K.2012.26), after being purchased at auction from Sotheby's London, 6 July 2011, lot 8. The National Museum of Scotland example, depicting a colonnade viewed frontally, had been illustrated previously in academic studies of Venetian furniture,⁵ while the V&A example depicting a ship has not featured in the principal publications on Lucci tables. There is also a pair of tables impressively depicting complex cityscapes from a high vantage point, which are not signed but confidently attributed to Lucci – one, depicting Nauplia, is in a private collection⁶ while the other depicting Vienna was offered at Christie's London, 7 July 2022, lot 23. Gonzáles-Palacios also

provides the sole reference for another Lucci table with a signature, depicting a colonnade similar to the Buccleuch example but viewed from an angle, a table which “was on the antique furniture market in Rome some years ago” when he wrote the book in 1993.⁷ Finally, there is an example of a signed Lucci top that is clearly signed but was later cut up and transformed into a desk.⁸

THE BASES

Beyond the Lucci examples with their Dutch-influenced floral marquetry, there is a broader group of documented Venetian tables that are also carved in the Baroque style, and also unusually feature tops that are not the typical marble slabs. One pair, with tops inlaid with mother-of-pearl, were commissioned by Niccolò Meli Lupi, for his palatial seat in Parma called the Rocca di Soragna: this commission followed his marriage to Cecilia Loredan in 1691, who was from a Venetian patrician family.¹ The records show that these magnificent tables were quite the team effort, since they list three inlayers (*intagliatori*), two gilders and two cabinet makers (*ebanisti*) – one of the *intagliatori*, Michele Fanoli, would later be part of the team that made the imposing ceremonial boat (*peota*) for Charles Emmanuel III, Duke of Savoy and King of Sardinia. One of these Rocca di Soragna tables depicts Neptune and Galatea alongside a nereid, while another pair are centred by an enormous shell which is surmounted by a flying eagle. Other tables in this style, similarly without marble tops, include a table commissioned in Venice by Vincenzo Bargellini and documented as being in Bologna as early as April 1690, where it remains today on display in the Davia Bargellini Museum – this table, too, is centred by a large shell. Other notable tables are two tables for the Fulcis family, now in the Museo Civico in Belluno, one of which incorporates a shell into its base; these tables have scagliola tops. Several scholars have noted the affinity between this bold carving style and that of the Veneto-born sculptor Andrea Brustolon, based on documented works and some of his drawings for similarly sculptural console tables, and the bases of the tables in the V&A discussed below are attributed to him.

¹ S. Tumidei, 'Intagli a Bologna, intagli per Bologna', in *Antologia di Belle Arti*, 2000, p.48

² This is presumably because the images of the table tops are usually too small to make out the exact lettering of the signature. For example, the table top with the frontal colonnade is catalogued as having a banner inscribed for Lucio, but Colle describes this as being by Antonio.

³ III. E. Colle, *Il Mobile Barocco in Italia*, Milan, 2000, p.322 and A. Gonzáles-Palacios, *Il Gusto dei Principi*, 1993, Milan, vol II, p.299-300, fig. 597 (image), figs. 595 and 596 (caption), p.299.

⁴ III. Gonzáles-Palacios, op. cit., fig. 598.

⁵ Ibid., p.338, which formed the basis when later illustrated in Colle, op. cit., p.322.

⁶ The subject of the article by D. di Castro, *Una tarsia veneziana del Seicento per un bureau tedesco del Settecento*, *DecArt, Riviste di arti decorative* 1 (2004), pp.20-25. Later sold at Bonhams London on 13 March 2007, lot 174.

⁷ Colle, op.cit, p.304.

⁸ Ibid., p.308.

⁹ Ibid., p.308.



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**PLIANT EN BOIS LAQUÉ ET RECHAMPI DORÉ,
TURIN, VERS 1740**

**AN ITALIAN LACQUERED AND PARCEL-GILT
X-FRAME STOOL, TURIN, CIRCA 1740**

à décor rocaille, avec un coussin garni de velours
rouge

decorated in the rocaille style, with a cushion
upholstered in red velvet
Height with the cushion. 19 ¾ in, width. 24 in,
depth. 18 ½ in ; Haut. avec le coussin 50 cm, larg.
61 cm, prof. 47 cm

PROVENANCE

Rodolphe Kann;
Acquis par les frères Duveen en 1907;
Peut-être acquis par Archer Huntington puis
donné à l'Université de Yale;
Collection Dalva Brothers;
Christie's Paris, le 23 novembre 2021, lot 51.

BIBLIOGRAPHIE

G. de Bellaigue, *The James A. de Rothschild
collection at Waddesdon Manor Furniture, Clocks
and Gilt Bronzes, vol. II*, Fribourg, 1974, n°143,
pp.641-642.

€ 8,000-12,000



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**PAIRE D'APPLIQUES D'ANGLE EN BOIS DORÉ,
GÊNES, VERS 1750**

**A PAIR OF ITALIAN GILTWOOD ANGLE WALL-
APPLIQUES, GENOA, CIRCA 1750**

à riche décor de feuillages et de fleurs, muni
de quatre lumières en métal doré ornées de
pampilles en verre et cristal taillé

richly decorated with foliage and flowers, with four
gilt-metal lights hung with glass and cut crystal
tear-shaped drops

(2)

Height. 44 in, width. 22 1/2 in ;
Haut. 112 cm, larg. 57 cm

REFERENCES BIBLIOGRAPHIQUES

G. Morazzoni, *Il mobile genovese*, Milan, 1949.
G. Morazzoni, *Il mobile genovese*, Milan, 1962.
L. Canonero, *Barocchetto genovese*, Milan, 1962.
AA.VV. *Il Palazzo Durazzo Pallavicini*, Bologne, 1995.
L. Tagliaferro, *La magnificenza privata*, Gênes, 1995.
A. Gonzales-Palacios, *Il mobile in Liguria*, Gênes, 1996.

€ 15,000-25,000



In a similar manner to the Genovese appliques
featured in Part I of this collection (lot 28), the
most interesting feature of these wall lights is
in the right-angled backs, suggesting that they
were intended for the corner of a room. In the
palazzi and villas for which mirrors like this one
were conceived, the cavernous proportions of the
formal rooms meant that plentiful, well-designed
lighting fixtures were essential in creating a
pleasant ambiance. Occasionally, this would
include creatively illuminating corners – for
example, in the Palazzo Spinola di Pellicceria
in the historical centre of Genoa, some playful
dragon-form wall lights that are similarly fitted
into the corners can be seen in the eighteenth-
century Salon of the Marriage of Cupid and
Psyche (ill. E. Gavazza et al, *Pittura e decorazione
a Genova e in Liguria nel Settecento*, Genoa,
2000, fig. 346). A richly-carved corner girandole
from the same Rococo period as the present lot
was also pictured in L. Canonero, *Barocchetto
Genovese*, Milan, 1962, pl. VIII.

While the contemporary appliques featured as
lot 28 in the Part I of the Giordano Collection
used mirror plates to amplify the candlelight,
these wall lights use hanging drops of faceted
rock crystal. Rock crystal, sometimes unclearly
referred to by the polysemous name 'crystal',
is a type of quartz (silicon dioxide) that is
transparent and colourless. Quartz is not in itself
a rare mineral, forming a constituent part of
granite and therefore also sand, but the large,
pure crystals that create the likes of amethysts
and rock crystal are far scarcer. Like glass, rock
crystal was commonly incorporated into furniture
with a lighting function such as chandeliers and
candlesticks due to its reflective properties.
Another example of an eighteenth-century wall
light from Genoa incorporating rock crystal sold at
Christie's London, 19 September 2019, lot 176.

PAIRE DE FAUTEUILS « A POZZETTO » EN BOIS DORÉ, VENISE, VERS 1750

A PAIR OF ITALIAN GILTWOOD ARMCHAIRS 'A POZZETTO', VENICE, CIRCA 1750

à décor de coquilles et de rinceaux fleuris, sur des pieds cambrés, garniture de velours bleu

decorated with shells and floral scrolls, on scrolled feet, with blue velvet upholstery

(2)

Height. 37 1/2 in, width. 35 1/2 in, depth. 22 1/2 in ;
Haut. 95 cm, larg. 90 cm, prof. 57 cm

REFERENCES BIBLIOGRAPHIQUES

S. Levy, *Il mobile veneziano del Settecento*, Milan, 1964, pl. 45, dans lequel est reproduit un fauteuil laqué similaire appartenant à la collection de Giuseppe Rossi.

€ 20,000-30,000

The form of these chairs is documented, yet it is generally one of the less common shapes used in the mid-eighteenth century. In Italian, this is known as 'a pozzetto' – while 'pozzetto' has several meanings in modern Italian, the most logical etymology for this usage would be as the diminutive of 'pozzo', a well for drawing water, since the high upholstered arms enclose the sitter in a small well-like enclosure. Contemporary Venetian armchairs 'a pozzetto' of the same form can be seen in S. Levy, *Il Mobile Veneziano del Settecento*, Milan, 1964, pl. 45 and the set from the sold from the Rossi collection at Sotheby's London, 10 March 1999, lot 158 (sold £144,500). Both of those examples are rare for their lacquer surface, as they are more commonly found in walnut, as in the examples recently sold at Sotheby's New York, 19 April 2021, lot 92.

Surprisingly, the giltwood surface of these bergères employs a technique generally only seen in England, that of intricate gilt gesso with a punched background. Punchwork was not a new technique, since it had long been used in medieval icons to differentiate texture within large gilt areas, but it became popular in English gilt furniture at the end of the seventeenth century until around the 1720s. The elegance of gilt-gesso carving, as practised by makers such as Jean Pelletier, James Moore and Benjamin Goodison, relied on the contrast between raised details that were burnished to a high shine and the sense of depth created by rougher backgrounds – punching was an essential way to amplify this effect. It is curious, then, to see this technique, and the associated low-relief strapwork decoration, on an Italian chair: while English styles had a pronounced influence on eighteenth-century Italian furniture design, this was far less pronounced in terms of surface decoration. Notably, the punching is not in perfect circles, as was typical of English work, but has a rippled, star-like outline.





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PAIRE DE PETITES COMMODOES EN BOIS DORÉ, VENISE, MILIEU DU XVIII^E SIÈCLE

A PAIR OF SMALL ITALIAN GILTWOOD COMMODOES, VENICE, MID 18TH CENTURY

à décor en relief de réserves et de coquilles, ouvrant à un tiroir, dessus de marbre en placage brèche d'Alep, inscrite au revers A et B au pochoir

decorated with in relief motifs and shells, opening with one drawer, the top veneered with brèche d'Alep marble, painted 'A' and 'B' in ink to the reverse

(2)
Height. 33 in, width. 27 ½ in, depth. 14 ½ in ;
Haut. 84cm, larg. 70 cm, prof. 37 cm

BIBLIOGRAPHIE

E. Baccheschi, *Il mobile veneziano*, Milan, 1962.
S. Levy, *Il mobile veneziano del settecento*, 2 vol., Milan, 1964, pl.5.
C. Alberici, *Il mobile veneto*, Milan, 1980.

REFERENCES BIBLIOGRAPHIQUES

C. Santini, *Mille mobili veneti III (Ve)*, Modène, 2002, p.98.
G. Morazzoni, *Il mobile veneziano del Settecento*, Milan-Rome-Florence, 1927, fig. LXI.

€ 30,000-50,000

The unique and unprecedented bombè shape of this pair of commodes is a tribute to the mastery of wood technology that Venice developed during the Middle Ages, and which was crucial to the building of the city. The La Serenissima produced a great workshop experimenting in innovative solutions for the treatment of timber for use in the building of palazzos, shipbuilding and in the employment of furniture and decoration, transforming any limits into opportunities by pushing the material to its extreme.

The unconventional shape and decoration of these commodes was created to reflect the light throughout the room and thereby subtly illuminate the surrounding spaces of the interiors and were often placed within an alcove or *Alcova* of the room.

Fully gilded commodes are extremely rare and not many examples are known in literature, we can mention the following pieces:

-In the Italian carved wooden and partially gilt commode (C. Santini, *Mille mobili Veneti, L'arredo domestico in Veneto dal sec. XV al sec. XIX*, Venezia, p. 98, fig. 125,126);

-The Italian giltwood corner cabinet, Venetian, sold Sotheby's, London 1999, from the estate of the late Giuseppe Rossi, formerly at Principe Giovanelli Collection in Venice (G. Morazzoni, *Il mobile Veneziano del '700*, Milano, 1958, tav. CCCXXXII, CCCXXXIII);





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CANAPÉ À CHÂSSIS EN BOIS VERNIS VERT ET DORÉ, VENISE, VERS 1760

AN ITALIAN GILTWOOD AND GREEN-LACQUERED CANAPÉ À CHÂSSIS, VENICE, CIRCA 1760

à décor de scènes de chinoiseries, garniture de soie rouge orangé

decorated with chinoiserie scenes, with an orange-red silk upholstery
Height. 43 ¾ in, width. 90 ½ in, depth. 22 7/8 in ;
Haut. 111 cm, larg. 230 cm, prof. 58 cm

BIBLIOGRAPHIE

C. Santini, *Mille mobili veneti*, Vol. III, Modène, 2002, p.213, fig.343.

REFERENCES BIBLIOGRAPHIQUES

S. Levy, *Lacche veneziane settecentesche*, Vol. I, Milan, 1967, pl. 191-195.
C. Santini, *Mille mobili veneti*, Vol. III, Modène, 2002, p.214, fig.344.
C. Steiner -R. Del Puglia, *Mobili e ambienti dal gotico al floreale*, Vol. II, Milan, 1963, fig.203-302.

€ 24,000-35,000

Benefitting from its long mercantile history and economically remaining stronger than other Italian cities that were on the decline, Venice in the eighteenth century was a centre of splendour, art and luxury to rival even refined, courtly Paris. Much of the glamour of Venice derived from its bustling international trade, which brought to Europe many wonders from the East – for example, the availability of strong dyes from across the world is one of the main reasons for the preference for vibrant, jewel-like colours in Venetian painting. Venetian connoisseurs and craftsmen alike would therefore have seen the glossy, sparkling and all-but-indestructible lacquer that was produced in Japan and China to a secret recipe that remained shrouded in mystery. The Venetians were the first to attempt to imitate this in Europe, with records from the mid-sixteenth century indicating that Venetians were copying Persian lacquered book-bindings.¹

The suite to which the present sofa belongs, of which four chairs sold at Sotheby's London, 16th December 1998, lot 66 and two sold at Semenzato, 31 March 1985, lot 498, are typical in bringing this Venetian taste for lacquer surfaces beyond objects and onto furniture. Venetian aristocrats would typically have had smaller apartments known as *casini* that were more informally furnished than their grand canalside *palazzi*, with their *casini* providing spaces for rest

and relaxed entertaining that were well-suited to lacquer furniture. This was always in the Rococo style, which remained popular in Venice long after the fashion had moved on elsewhere; the taste for Venetian lacquer would fade as Neoclassicism established itself in Venice. These lacquer pieces would often draw on *chinoiserie* motifs, a logical choice for a technique that evokes the exotic Far East: pagodas can be spotted on the back splats of the chairs in the Rossi collection sold at Sotheby's London, 10-12 March 1999, lot 139, and an armchair from the Palazzo Calbo-Cotta sold at Christie's London, 2 December 1998, lot 132, with green and gilt lacquer incorporating *chinoiseries*. The present lot is rare in its almost exclusive focus on *chinoiserie* ornament though, since it was more typical for Venetian lacquer work to be in a more exuberant and westernised interpretation of the aesthetics of lacquer, generally with a proliferation of European flowers, birds, insects and tendrils.

The closest match for the present sofa at auction, both in carving style and colour palette, is the banquette sold at Sotheby's London, 2010, lot 115, but a contemporary lacquer suite of notable richness was sold at Christie's London, 14th December 2000, lots 332 and 333. A console table in this *chinoiserie* style is also pictured in S. Levy's publication on Venetian lacquer.² Consistent throughout, though, is the Venetian penchant for bright colours, with a far greater array of pinks, greens, blues and creams employed than in European lacquer found elsewhere. By far the best public collection to view Venetian furniture in this style is the Ca' Rezzonico, a palazzo on the Grand Canal that houses the Museum of Eighteenth-Century Venice and features numerous rooms furnished with mid-eighteenth-century lacquer furniture, including examples in the Room of the Parlatory that have the same pistachio-green background as the present lot.³

¹ J. Bourne, A. Christie et al, *Lacquer: An International History and Collector's Guide*, Marlborough, 1984, p.173.

² S. Levy, *Lacche Veneziane Settecentesche*, Milan, 1967, vol I, pl. 191-193.

³ For the green suite, see G. Mariacher, *Ca' Rezzonico: An Illustrated Guide*, Venice, 1967, pl.190, 193, 194, 195 and 196, and the page for the Room of the Parlatory on the website of the Ca' Rezzonico, available at: <https://carezzonico.visitmuve.it/en/il-museo/percorsi-e-collezioni/second-floor/room-of-the-parlatory/>



PAIRE DE CONSOLES EN BOIS LAQUÉ JAUNE ET RECHAMPI OR, VENISE, VERS 1750-1760

A PAIR OF ITALIAN YELLOW-LACQUERED AND PARCEL-GILT CONSOLES, VENICE, CIRCA 1750-1760

la ceinture ajourée et ornée de coquilles rocaille, les pieds cambrés avec des médaillons, dessus de marbre brèche violette

the frieze decorated with pierced rococo shells, resting on shaped feet with medallions, with a purple brèche marble top
(2)
Height. 34 1/4 in, width. 61 3/4 in, depth. 28 in ;
Haut. 87 cm, larg. 157 cm, prof. 71 cm

PROVENANCE

Collection du comte Donà dalle Rose, Venise;
Adolfo Loewi, Venise;
Nicolas Sursock, Alexandrie, Egypte, 1939;
Collection Pietro Accorsi, Turin;
Galerie Bartolozzi, Florence.

EXPOSITION

Une console a été exposée à Lacche veneziane del Settecento, Ca' Rezzonico, Venise, 1938, illustrée dans le catalogue. Pl. XXIV, fig. 33.

BIBLIOGRAPHIE

E. Baccheschi, *Il mobile veneziano del Settecento*, Milan, 1962, p.53.

REFERENCES BIBLIOGRAPHIQUES

E. Colle, *Il mobile Rococò in Italia, Arredi e decorazioni di interni dal 1738 al 1775*, Milan, 2003, fig. 346.
G. Morazzoni, *Mobili Veneziani Laccati, Gli ingressi, le sale, le sedie, i divani*, Milan, 1927, fig LXV, LXIX.
G. Lorenzetti, *Lacche Veneziane del Settecento*, Venise, 1938, pag XXIV, fig 33.
C. Santini, *Le Lacche dei Veneziani*, Modène, 2003, fig. 44.
S. Levy, *Lacche veneziane settecentesche*, Vol.I, Milan, 1967.
C. Alberici, *Il mobile veneto*, Milan, 1980.

€ 80,000-120,000

This pair of console tables belongs to a group of luxury Venetian furniture which were designed to be placed and thereby define the space in the most important room, the *Saloni da Parata* of the Grand Venetian Palace interiors.

The Portego, situated in the centre of the Piano Nobile was symbolic as it denoted status and displayed all forms of Venetian art together: from architectural sculpture, stucco decoration, and furniture to the fresco paintings and the portraits of illustrious ancestors. The function of the *Portego* served as a room where the Venetian aristocracy could show off and impress their visitors and guests, who were often gathered there for a reception on the occasion of a marriage, or during the time of great festivals, showcasing the exquisite taste, political influence and economic wealth of the family within the hierarchical system of the Serenissima. The aesthetically decorated *Portego* would furthermore have been enhanced by the light reflecting off the waters of the Grand Canal through the windows, creating a gentle liquescent fusion of the shapes and colours in a *chiaroscuro* effect.

The present pair of console tables is a very fine example of the high degree of craftsmanship by the Venetian carvers and furthermore by their original lacquered decoration. From the 16th century onwards, lacquerware inspired by Oriental models has been produced in Venice and was first recorded by Maximilian Mission (c.1650-1722), a Huguenot traveller, who visited the city in 1688 and noted that there was a lively business in lacquerware, at all prices.

The taste for lacquered furniture reached its zenith in the 18th century, with Venice being pre-eminent in its production. The cosmopolitan Venetian Republic rivalled Paris at that time becoming the new capital of taste, fashion and every kind of luxury. Aristocrats from all over the continent descended on the city during their Grand Tour and for the Carnival, which exposed these Venetian lacquerwares to the fashionable society, resulting in a surge in the demand for lacquerware throughout Europe.

Noble families in Venice maintained small, richly decorated rooms known as *casini*, which were furnished with commodes, console tables, and chairs and where they hosted *conversazioni* after official functions or festive events. A prime example of this room is in the striking and elegant interior of the Grand Salon of Palazzo Ca' Rezzonico, now the Museum of Decorative Arts in Venice. The Venetians wholeheartedly embraced the French Rococo, adding their own flair by making the bombé commode even more dramatically enlarged thereby establishing it as a universally recognized trademark of Venice.

The lacquer technique comprised of a meticulous process, starting with sanding down the wooden carcass, then applying a thin layer of gesso mixed with glue for the preparation of the ground. After the background colour and details were painted, up to twenty layers of varnish was carefully applied to avoid brush strokes being evident. The Venetians loosely adapted the style of Far Eastern models, but added their own inimitable twist which was without parallel in Europe. This pair con consoles is a rare example showcasing the careful application of this intricate method.





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GIOVANNI BATTISTA CIMAROLI

Salò 1687 - 1771 Venise

CAPRICE AUX FIGURES PRÈS D'UNE RIVIÈRE DEVANT DES RUINES ; CAPRICE À LA VILLA PRÈS DE LA BRENTA

ANIMATED CAPRICCIO WITH A RIVER BY RUINS; ANIMATED VIEW OF A VILLA BY THE RIVER BRENTA

Huile sur toile, une paire

A pair, both oil on canvas
(I) 26 $\frac{7}{8}$ by 36 $\frac{3}{4}$ in ; 68,3 x 93,5 cm
(II) 27 by 36 $\frac{3}{4}$ in ; 68,5 x 93,5 cm
(2)

PROVENANCE

Collection particulière, Milan, en 1972 ;
Galerie Dickinson, Londres.

BIBLIOGRAPHIE

A. Morassi, 'Saggio su Giambattista Cimaroli
collaboratore del Canaletto', dans *Arte veneta*,
XXVI (1972), p. 175, fig. 246 (*Caprice à la villa près
de la Brenta*) ;
F. Spadotto, 'Un artista dimenticato: Giovanni
Battista Cimaroli', dans *Saggi e Memorie di storia
dell'arte*, Venise, 1999, vol. 23, p. 153-155, n° 30,
fig. 16 ;
F. Spadotto, *Giovan Battista Cimaroli*, Rovigo,
2011, p. 268-269, n° 94.

€ 50,000-70,000

Described as 'one of the masterpieces of
Cimaroli's style of realism' in the catalogue of the
exhibition *Saggi e memorie di storia dell'arte* (see
Bibliography), this pair of paintings represents
two of the most beautiful views painted by the
Lombardy artist.

Born in 1687 in Salò, Cimaroli spent some time in
Bologna before settling in Venice, where in 1722
he joined the workshop of the young Canaletto.
They worked together notably on the production
of several paintings depicting allegorical tombs of
illustrious individuals, a series commissioned by
Owen McSwiney on behalf of the Duke of Richmond.

But Cimaroli adopted his own style, treating classical
realism with a softer touch and a warmer atmosphere
than his fellow artist. He added contemporary
figures, variously occupied, to animate the precisely
described architectural elements, in the serene
landscape of the Venetian *campagna*.

In his *Capriccio with villa beside the Brenta*,
Cimaroli revisits the motif of the Palladian villa
overlooking the Brenta, borrowed from Zuccarelli
and Visentini in their *Capriccio with the Church of
the Redeemer*, now in a private collection.

In the present painting, Cimaroli is inspired by
the elegance of the Veneto's classical residences,
placing them at the heart of scenes from ordinary
life. His distinctive style can be recognized in
both compositions: the principal architectural
elements are in the foreground, with houses
gradually fading into the misty atmosphere of the
background, behind which a distant mountain
range closes the composition. The figures depicted
often show great variety, with peasants alongside
fine gentleman and elegant ladies. Finally, the
afternoon light that bathes Cimaroli's works allows
him to accentuate chosen details and to emphasize
the landscape's shadows and reflections. With a
painstaking touch, he describes the daily life of his
contemporaries in a way that combines realism
with a charmingly gentle quality.

The considerable skill displayed by Cimaroli in
these compositions led Federica Spadotto to date
them to the period of his maturity, in the second
half of the 1740s (see Bibliography, p. 154).
Another autograph version of the composition
depicting the villa beside Brenta, with some
variations, was offered on the art market by the
Maria Dietrich gallery in Munich.



150

PAIRE DE MIROIRS EN BOIS DORÉ, PIÉMONT, XVIII^E SIÈCLE

A PAIR OF ITALIAN GILTWOOD MIRRORS, PIEDMONT, 18TH CENTURY

décoré de motifs rocaille

decorated with rococo motives
(2)

Height. 31 3/4 in, larg. 23 5/8 in ;
Haut. 80 cm, larg. 60 cm

The same model of mirrors can be found in the dressing room of the hunting lodge in the Stupinigi palace, built for King Victor Amédée II of Savoy (1666-1732) in Turin.

€ 7,000-10,000



151

ECRAN DE CHEMINÉE EN BOIS DORÉ, TRAVAIL PIÉMONTAIS, MILIEU DU XVIII^E SIÈCLE

AN ITALIAN GILTWOOD FIRESCREEN, PIEDMONT, MID-18TH CENTURY

décoré au sommet d'un pélican sur un coquillage, orné de roses, l'écran en soie polychrome centré d'une armoirie et d'animaux dans un paysage en tapisserie en petit et gros points

topped with a pelican on a shell with roses, the screen with a coat of arms and animals in a landscape in *gros-* and *petit-point* needlework
Height. 45 3/4 in, width. 30 1/4 in, depth. 14 1/8 in ;
Haut. 116 cm, larg. 77 cm, prof. 36 cm

PROVENANCE

Sotheby's Londres, *The Alberto Bruni Tedeschi collection*, 21 mars 2007, lot 31.

EXPOSITION

Genio e Maestri. Mobili ed ebeniste alla corte sabauda tra Settecento e Ottocento, Reggia di Veneria, 2018.

BIBLIOGRAPHIE

V. Viale (dir.) *Mostral del Barocco piemontese*, vol. III, sec. « Mobili e intagli », Turin, 1963, pl. 272.
R. Antonetto, *Il mobile piemontese nel Settecento*, Turin, 2010, vol. II, p.252, fig .1a et 1b.
Genio e Maestria. Mobili ed ebanisti alla corte sabauda tra Settecento e Ottocento, catalogue de l'exposition, Reggia di Venaria, 2018, n°35, p. 247.

Surmounted by a crane (sometimes identified as a pelican or swan) with its wings wide open carved in the round, it is very appropriate to speculate that this exuberant firescreen was created for one of the many exotic interiors of palaces which aimed to create an astounding and surprising impact upon the observer as the present still certainly does. Indeed the firescreen would have matched to the rest of the furnishings and aesthetics of the interior in which it was placed. See similar examples of fireplaces and console tables from the same period in Turin's Royal Palace (V. Viale ed., *Mostra del Barocco Piemontese*, Turin, 1963, pl. 66, 67, 268 and 269). A further console table similar in the carvings and quality is on display in the Fondazione Accorsi di Torino (ill. R. Antonetto, *Il Mobile Piemontese nel Settecento*, vol. 2, 2010, Turin, p.217, cat. 22). Also compare the frame of this firescreen with one on display in the Fondazione Accorsi di Torino and one slightly less elaborate in a private collection (ill. R. Antonetto, *Il Mobile Piemontese nel Settecento*, vol. 2, 2010, Turin, pp.254-255).

€ 12,000-18,000



This firescreen, unusually carved on both the front and back, exemplifies the exceptional skill of Piedmontese carvers in the 18th century and retains its original vibrant *gros* and *petit point* needlework. Its inventive and elegant design, along with the quality of the carving, make it a truly unique and remarkable piece within the repertoire of Italian furniture.

152

TÊTE D'ÉVÊQUE EN TERRE CUITE, ATTRIBUÉE
À ANTONIO BEGARELLI (1499 - 1565),
MODÈNE, PREMIÈRE MOITIÉ DU XVIIÈ SIÈCLE

A TERRACOTTA HEAD OF A BISHOP,
ATTRIBUTED TO ANTONIO BEGARELLI (1499
- 1565), MODENA, FIRST HALF OF THE 16TH
CENTURY

sur un socle métallique moderne

on a modern metallic stand
Tête : 50 x 21 x 21cm ; 19¾ x 8¼ x 8¼ in.
Hauteur totale : 68 cm ; 26 ¾ in.

€ 18,000-25,000



153

NICCOLÒ CASSANA

Venise 1659 - 1714 Londres

LE TEMPS DÉVOILANT LA VÉRITÉ

TIME UNVEILING TRUTH

Huile sur toile
Signé en bas à droite *N : CP^r F.*

Oil on canvas
Signed lower right *N : CP^r F.*
39 by 54½ in ; 99 x 138,3 cm

€ 40,000-60,000





154

**SUITE DE SIX FAUTEUILS À CHÂSSIS
D'APPARAT EN BOIS DORÉ, ROME, SECOND
QUART DU XVIIIÈ SIÈCLE**

**A SET OF SIX ITALIAN GILTWOOD FAUTEUILS
À CHÂSSIS, ROME, SECOND QUARTER OF
18TH CENTURY**

à décor de coquilles et d'enroulements, garniture
de soie cramoisie et galons dorés

decorated with shells and scrolled foliage, with
red silk upholstery with gilt threads
(6)
Height. 46 in, width. 27 1/2 in, depth. 29 in ;
Haut. 117 cm, larg. 70 cm, prof. 74 cm

PROVENANCE

Anciennement palais du marquis Patrizi Montoro,
place Saint-Louis-des-Français, Rome;
Collection Benucci, Rome

REFERENCES BIBLIOGRAPHIQUES

G. Lizzani, *Il mobile romano*, Milan, 1970,
photographie de la couverture ; p.XXVII fig XLVII
et p.105 fig. 180.
C. E. Rava, *La sedia*, Milan, 1964.
Broggi-Morandi-Poletti, *Sedie, poltrone, divani*,
Novara, 1997.
A. G. Palacios, *Il mobile a Roma. Il Settecento*,
2025 (à paraître).

A triumph of the high Rococo manner, these
armchairs display the dramatic sculptural
brilliance of the fluid, curvaceous style that
dominated Europe in the mid-eighteenth century.
Particular flair is demonstrated in the overlapping
C-scrolls of the crest, an unusual application
of a familiar Rococo motif, and the shell turned
sideways on the seat rail, as if swept along by
a current or a wave. They were created for the
Patrizi family, the Marquesses of Montoro: of
Sienese origin, the House of Patrizi settled in
Rome in the sixteenth century and since 1642
have resided in the Palazzo Patrizi Montoro, a
splendid Roman palace with a notable picture
gallery that holds works by Vasari and Guercino.
It is likely that these were commissioned after
Virigina Patrizi married the Marquess Giovanni
Chigi Montoro in 1736. This suite was pictured *in
situ* at the Palazzo Patrizi Montoro on the cover of
Goffredo Lizzani's study on Roman furniture (G.
Lizzani, *Il Mobile Romano*, Milan, 1970).

€ 50,000-70,000



**SUITE DE SIX FAUTEUILS À CHÂSSIS
D'APPARAT EN BOIS DORÉ, ROME, SECOND
QUART DU XVIII^E SIÈCLE**

**A SET OF SIX ITALIAN GILTWOOD FAUTEUILS
À CHÂSSIS, ROME, SECOND QUARTER 18TH
CENTURY**

à décor de coquilles et d'enroulements, garniture
de soie cramoisie et galons dorés

decorated with shells and scrolled foliage, the red
silk upholstery with gilt threads

(6)
Height. 46 in, width. 27 1/2 in, depth. 29 in ;
Haut. 117 cm, larg. 70 cm, prof. 74 cm

PROVENANCE

Anciennement palais du marquis Patrizi Montoro,
place Saint-Louis-des-Français, Rome;
Collection Benucci, Rome

BIBLIOGRAPHIE

C. E. Rava, *La sedia*, Milan, 1964.
Broggi-Morandi-Poletti, *Sedie, poltrone, divani*,
Novara, 1997.
A. G. Palacios, *Il mobile a Roma. Il Settecento*,
2025 (à paraître).

REFERENCES BIBLIOGRAPHIQUES

G. Lizzani, *Il mobile romano*, Milan, 1970,
photographie de la couverture ; p.XXVII fig XLVII
et p.105 fig. 180.

For information on the present suite and its
provenance, see the note accompanying lot 154.

€ 50,000-70,000



Armoiries de la famille Patrizi Montoro



Vue du palais Montoro à Rome



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156

PAIRE DE PANNEAUX EN PIERRES DURES, FLORENCE, XVIII^E SIÈCLE

A PAIR OF ITALIAN PIETRA DURA PANELS, FLORENCE, 18TH CENTURY

représentant deux scènes de genre; dans des cadres en bois doré

depicting characters in landscapes, with giltwood frames

(2)
Height. 7 in, width. 10 ¼ in; with the frame, height. 11 in, width. 14 ¼ in ; Haut. 18 cm, larg. 26 cm ; Haut avec le cadre. 28 cm ; larg. avec le cadre. 36 cm

PROVENANCE

Christie's Monaco, 2 décembre 1994, lot 43

These charming panels depicting idealized views of the Tuscan *campagna* and ports are the successors to the comparable views created in the Florentine grand-ducal Galleria dei Lavori during the late 17th century and which were often mounted in cabinets and were highly sought after by European collectors. An important example of how these panels would be bought by foreigners and mounted, is the *Florentiner Kabinett* built between 1710 and 1712 in Schloss Favorite Rastatt, which still retains an extraordinary ensemble of 758 Florentine *pietre dure* panels framed and inset in the walls, including several views such as these.

The present panels, with their very well-balanced compositions, choice of stones and posture of figures, exude a tranquility that contrasts with the

more disordered compositions of the production of earlier years. This serenity - underlined by the clever use of chalcedony as sky - together with the clothing with which the figures are depicted, allow us to date these panels more towards the middle of the 18th century.

€ 8,000-12,000

157

PAIRE DE PANNEAUX CIRCULAIRES EN SCAGLIOLE, TRAVAIL TOSCAN, VERS 1730, À LA MANIÈRE DE PIETRO ANTONIO PAOLINI

A PAIR OF ITALIAN SCAGLIOLA CIRCULAR PANELS, TUSCANY, CIRCA 1730, IN THE MANNER OF PIETRO ANTONIO PAOLINI

représentant des oiseaux sur des branches, dans des cadres en bois doré, au revers un ex-libris avec des armoiries ; (une plaque avec des restaurations)

depicting birds on branches, with giltwood frames, the reverse with a bookplate incorporating a coat of arms; (restorations on one)

(2)
Diam. without the frame : 9 ½ in, with the frame 12 ¼ in ; Diam. hors cadre 24 cm ; diam avec cadre. 31,5 cm



157



157

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PLAQUE EN PIERRES DURES, FLORENCE, XVIII^E SIÈCLE

AN ITALIAN PIETRA DURA PLAQUE, FLORENCE, 18TH CENTURY

représentant un bouquet de fleurs, dans un cadre en bois rechampi or

depicting a bouquet of flowers, in a parcel-gilt frame
Height. 7 ¾ in, width. 5 ½ in ;
Haut. 20 cm, larg. 14 cm

€ 5,000-7,000

The Florentine scagliola panels and table tops were notably influenced by a growing interest in ornithology, especially following the publication of Olina's 17th century *Uccelliera, ovvero, Discorso della Natura, e Proprietà di Diversi Uccelli*. Additionally, the naturalistic designs and still lives of the time, for example those of the Italian artist Jacopo Ligozzi (1547-1627) contributed to this trend. The Tuscan scagliolist Pietro Antonio Palini, was renowned for his mastery of the scagliola technique, and these panels exhibit similarities to his work.

A similar bird on a fruiting branch is depicted on the table top signed in 1732 by the Tuscan scagliolist Pietre Antonio Paolini, who was renowned for his mastery of the scagliola technique, in the Museo degli Uffizi (inv. IMA 1499) and on a table top sold at Sotheby's, London, *Treasures*, 3 July 2013, lot 16. A feature quite distinctive on the present panels are the thin branches issuing from the main stem, which we find similarly around the bird on a table top with the coat-of-arms of Admiral Fitzoy Lee and attributed to Paolini at the Victoria & Albert Museum, London (inv. W.6:1, 2-1933). A pair of similar panels worth noting were sold at Christie's, London, 13th December 2018, lot 23 (illustrated A. M. Massinelli, *Scagliola, l'arte della pietra di luna*, Rome, 1997 p. 20).

The owner of the coat-of-arms on the back remains yet to be identified but certainly refers to a Scottish aristocrat - the arms include Douglas of Lochleven, Craufurd and Douglas.

€ 8,000-12,000



158

MIROIR EN BOIS PEINT POLYCHROME, ALLEMAGNE DU SUD, VERS 1760, D'APRÈS LES DESSINS DE FRANZ-XAVER HABERMANN (1721-1796) ET GEORG MICHEL ROSCHER (1727-1775)

A POLYCHROME PAINTED WOOD MIRROR, SOUTH GERMANY, CIRCA 1760, AFTER DESIGNS BY FRANZ-XAVER HABERMANN (1721-1796) AND GEORG MICHEL ROSCHER (1727-1775)

à décor de feuillages en enroulement, grand cartouche rocaille ajouré et sculpté de petites oranges; reposant sur deux pieds en volute

decorated with scrolling foliage, a large ajouré rococo cartouche carved with small oranges; resting on two scrolling feet
Height. 81 3/4 in, width. 47 1/4 in ;
Haut. 208 cm, larg. 120 cm

REFERENCES BIBLIOGRAPHIQUES

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H. Kreisel, *Die Kunst des deutschen Möbels. Spätbarock und Rokoko*, vol II, Munich, 1970, pl. 1069, 1079 et 1083, pp. 314-315.

S. Roche, *Miroirs. Galeries et cabinets de glaces*, Paris, 1956, pp. 34-35.

F.- X. Habermann, *Ornements Rocailles, motifs divers, éléments, entourages, cartouches, ornements pour angles de plafonds, etc. etc., dans le style rocaille, inventés et dessinés*, recueil d'estampes, vers 1750.

Katalog der ornamentstichsammlung der Staatlichen Kunstbibliothek, Berlin, 1894, p. 23.

D. Guilmard, *Les Maîtres ornemanistes, dessinateurs, peintres, architectes, sculpteurs et graveurs : écoles française, italienne, allemande, et des Pays-Bas (flamande & hollandaise)*, Paris, 1880, pp. 439-442 et p. 449.

The James A. de Rothschild bequest at Waddesdon Manor. Drawings for Architecture Design and Ornament II, Aylesbury, 2006, pp. 614-676.

For footnote, please consult our website www.sothebys.com

€ 15,000-25,000



Franz-Xaver Habermann, gravure de G. Hertel by gravure d'ornements



Franz-Xaver Habermann, gravé par G. Hertle, planche n°76, gravure de miroir



Détail de l'ornemenation du fauteuil attribué à Johann Michael Bauer, vers 1763-1764, Metropolitan museum of Art, New York



Table de console avec miroir, Augsburg, palais Schüzler à Festsaal





160

PAIRE DE CANDÉLABRES EN PORCELAINE DE MEISSEN, MILIEU DU XVIII^E SIÈCLE, À MONTURE DE BRONZE DORÉ, TRAVAIL PROBABLEMENT ALLEMAND, VERS 1760

A PAIR OF MID-18TH CENTURY MEISSEN PORCELAIN CANDELABRA, WITH PROBABLY GERMAN GILT-BRONZE MOUNTS, CIRCA 1760

à deux lumières, d'après un modèle de J.J Kändler, l'un représentant un jardinier montrant des nids à une jeune femme et un enfant sous un arbre fruitier, le second avec une jeune femme sous un arbre fruitier avec un enfant et une échelle devant, les branches avec des bobèches en bronze doré (*probablement en porcelaine à l'origine*); reposant sur des socles en bronze doré ajouré, orné de guirlandes de fleurs, pieds en enroulements à motifs de piastres

modelled by J.J Kändler, one with a gardener showing a nest to a young lady and a child beneath a fruit tree, the other with a lady seated below a fruit tree with a child on a ladder above her, the tree branches with gilt-bronze sockets (*probably originally porcelain*); on ajouré gilt-bronze bases, adorned with flowers garlands, scrolling feet with piasters motives

(2)
Height. 12 1/4 in, width. 8 3/4 in ;
Haut. 31 cm, larg. 22 cm

PROVENANCE

Sotheby's Paris, 24 mars 2005, lot 49;
Galerie Perrin, Paris.

These models depict rural scenes, which were particularly popular in the mid-18th century. With a cherry tree in the centre, one depicts a child gardener showing a nest containing eggs to a little girl, while the other shows a little boy on a ladder giving eggs to a shepherdess.

They were made in porcelain at the Meissen factory around 1755, based on a model originally designed in 1748 by J.J Kändler. There are several variations, with different colours in the clothes. A similar candelabra is illustrated in O. Walcha, *Meissner Porzellan*, Dresden 1973, pl. 131, while a pair with a gilt-bronze base displaying the same stylistic harmony is reproduced in J. Bourne and V. Brett, *L'Art du Luminaire*, Paris, 1992. A candelabra was sold in Paris on 20 and 21 February 1967. These candelabras, unlike ours, have porcelain nozzles and basins, which the bronzier who mounted them on a magnificent base with softened Rococo motifs restored in gilt-bronze, preserving the original shape.

€ 30,000-50,000

161

VASE POT-POURRI EN PORCELAINE DE CHINE D'ÉPOQUE QIANLONG (1735-1796) ET MONTURE DE BRONZE DORÉ D'ÉPOQUE LOUIS XV, MILIEU DU XVIII^E SIÈCLE

A GILT-BRONZE MOUNTED CHINESE PORCELAIN POT-POURRI VASE, THE PORCELAIN QIANLONG, THE MOUNTS MID-18TH CENTURY

en forme de bulbe à décor de fleurs et percé de trous, à deux anses, le couvercle amovible avec prise en feuille, sur une base en bronze doré rocaille ; (*le couvercle probablement associé ; redoré*)

of tapering bulbous form with flowers and pierced floral apertures, with handles to each side and a removable lid with foliate finial, on a foliate-cast circular foot; (*porcelain lid probably associated, re-gilt*)

Height. 7 3/4 in, width. 5 3/4 in ;
Haut. 19 cm, larg. 15 cm

PROVENANCE

Christie's New York, 20 mai 2008, lot 365 ;
Sotheby's Paris, *Hôtel Lambert, une collection princière volume III, A travers l'hôtel Lambert*, 13 octobre 2022, lot 596.

€ 8,000-12,000





162

PAIRE DE COUPES EN PORCELAINE DE CHINE, DÉBUT DU XVIIIÈ SIÈCLE ET MONTURE DE BRONZE DORÉ D'ÉPOQUE LOUIS XV, VERS 1760-1770

A PAIR OF LOUIS XV GILT-BRONZE MOUNTED CHINESE PORCELAIN TEACUPS, EARLY 18TH CENTURY, THE MOUNTS CIRCA 1760-1770

hexagonale, à décor de fleurs, la base avec des pieds en enroulement

hexagonal, decorated with flowers, on a base with scroll feet
(2)

Height. 3 ¾ in, diam. 3 ¾ in ;
Haut. 9,8 cm, diam. 9,5 cm

The so-called 'Kakiemon' decoration, recognizable by the finesse of its polychrome flower compositions on an immaculate white

background, was developed in both China and Japan, and was so successful that the Chantilly Manufactory drew much of its inspiration from it.

These charming little mounted objects illustrate all the refinement of the 18th century. Originally simple little cups, thanks to the imagination of a marchand-mercier, they became not only highly decorative objects but also very useful, as can be seen from the description of comparable objects in the sale of the collection of Joseph-Hyacinthe-François de Vaudreuil on 26 November 1787, no. 204: *'Deux autres mortiers à plantes de fleurs et gorges garnies, avec pieds à quatre consoles, Hauteur 4 pces & demi'* (i.e. 12.2 cm).

A similar pair belonged to the collections of Eugène Fould, Baron Fould-Springer, then sold at the Palais abbatial de Royaumont, Christie's Paris, 21 September 2011, lot 264.

€ 8,000-12,000

163

JOHANN CHRISTOPH STORER

Constance 1611 - 1671

LA BATAILLE DE LECHFELD, PRÈS D'AUGSBURG

THE BATTLE OF LECHFELD, NEAR AUGSBURG

Pierre noire et gouache et rehauts de peinture dorée sur vélin

Black chalk and gouache heightened with gold paint on vellum

A vue: 13 ⅞ by 20 ¼ in. ; 330 x 514 mm

PROVENANCE

Collection Villata, Turin.

€ 12,000-18,000





Palazzo Madama, Turin

164

SUITE DE QUATRE FAUTEUILS À CHÂSSIS EN BOIS PEINT ET RECHAMPI OR, TURIN, VERS 1750

A SET OF FOUR ITALIAN PAINTED AND PARCEL-GILT ARMCHAIRS, TURIN, CIRCA 1750

à décor de coquilles et de feuillages, garniture de coton damassé à motif léopard

decorated with shells and foliage, with leopard-print cotton upholstery
(4)
Height. 41 1/4 in, width. 27 1/2 in, depth. 24 3/4 in ;
Haut. 105 cm, larg. 70 cm, prof. 63 cm

PROVENANCE

Probablement commandés pour le Palazzo Madama, Turin.

€ 30,000-50,000

This exquisite Piedmontese set likely originated from a larger suite of seating furniture commissioned for Palazzo Madama in Turin, a residence emblematic of the Savoy family's power and wealth, renowned for its elegance and sophisticated architectural style. The design features a vibrant, symmetrical outline, decorated with scallop-shell motifs on the apron, acanthus leaves, foliate clasps, and scrolls along the gracefully curved back and seat rails. These mouldings are skillfully carved in relief, enhancing their brilliance and showcasing the Piedmontese rocaille style.

Whilst some of the armchairs are still in Palazzo Madama (pictured in C. Steiner, *Mobili e Ambienti Italiani dal gotico al floreale*, Milan, 1963, pl. 440 and in more detail in A. Pedrini, *Il mobilio, gli ambienti e le decorazioni nei secoli XVII e XVIII in Piemonte*, Turin, 1953, p.125, pl. 244), others have resurfaced on the market and others are in public collections:



Ensemble de six fauteuils, vente Sotheby's, Londres, Estate of late Giuseppe Rossi, Vol.1, 10 mars 1999, lot 25.



Fauteuil similaire in situ au Palazzo Madama, Turin



-An important set of six armchairs sold at Sotheby's, London, Estate of the late Giuseppe Rossi, Vol.1, 10 March 1999, lot 25, sold £62,000 (illustrated in R. Antonetto, *Minusieri ed ebanisti del Piemonte*, Turin, 1985, plate 298, p.21 and G. Wannenes, *Mobili d'Italia*, Milan, 1984, pl. XIX)

-an armchair and a chair ensuite in the Museum of Decorative Arts in Milan (illustrated in E. Colle, *Museo d'Arti Applicate, Mobili ed Intagli Lignei*, Milano, 1996, pp. 266-267, cat. 416 and cat. 417)

PALAZZO MADAMA, TURIN

In the heart of Turin, stands the Palazzo Madama, a monument that transcends time and style. The history of the Palais Madame is marked by centuries of architectural transformations and historical events, making it one of the city's most emblematic buildings today. The history of this unique building spans two thousand years: originally conceived in the 1st century BC as a Roman city gate, its structure was gradually transformed into a fortress in the Middle Ages. In the 18th century it became a masterpiece of European Baroque, and in the 19th century an astronomical observatory.

The palace owes its name to the Madame Royales, powerful women, regent of the Duchy of Savoy, whom in the absence of their husbands or sons, chose the Palace as their residence in the 17th and 18th centuries and commissioned

renovations. Christine de France (1606-1663), the first Madame Royale, took up residence here in 1638, during her regency on behalf of her minor son Charles-Emmanuel II of Savoy (1634-1675). To adapt the building to court life, Christine commissioned the architect Amedeo di Castellamonte to cover the old medieval courtyard to create a ceremonial room and a large hall for parties and receptions on the *piano nobile*. The second Madame Royale, Marie Jeanne Baptiste of Savoy-Nemours (1644-1724), also lived in the palace after the death of her husband, Duke Charles-Emmanuel II. At the behest of the regent, the rooms were richly decorated with precious gilded stucco by Pietro Somasso and spectacular frescoes celebrating the virtues by Domenico Guidobono. The most surprising transformation was entrusted to the architect Filippo Juvarra who, between 1718 and 1721, designed the façade and the extraordinary two-ramp staircase at the entrance.

The death of Marie Jeanne of Savoy, war with France and the siege of the city left the Palace in decay for some time, but the Palace was still the residence of the House of Savoy, with Vittorio Amedeo II (1666-1732) and Carlo Emanuele III (1701-1773) up until 1799 when Carlo Emanuele IV (1751-1819) is exiled. Later the palace had various uses, until 1934 when it began to house the collections of the Museo Civico d'Arte Antica.

LAURENT PÉCHEUX

Lyon 1729 - 1821 Turin

LE TRIOMPHE DE NEPTUNE**THE TRIUMPH OF NEPTUNE**

Huile sur toile

Signé et daté en bas vers la gauche sur un coquillage *Laur. Pécheux / 1808*

Oil on canvas

Signed and dated lower left on a shell *Laur. Pécheux / 1808*

49½ by 72⅝ in. ; 125,6 x 184,5 cm

PROVENANCE

Donné par Laurent Pécheux à son fils, avec les trois autres tableaux de la série des *Eléments*, Paris ;
Vente anonyme, Perrin-Royere-Lajeunesse, Versailles, 26 mars 2006, lot 55 ;
Marché de l'art, Ulzio (Turin), 2006 ;
Marché de l'art, Turin.

EXPOSITION

Dôle et Chambéry, *Laurent Pécheux. Un peintre français dans l'Italie des Lumières*, 2012-2013, n° 71.

BIBLIOGRAPHIE

M. Paroletti, *Turin et ses curiosités*, Turin, 1819, p. 55;
L. C. Bollea, *Lorenzo Pecheux, maestro di pittura nella R. Accademia delle Belle Arti di Torino*, Turin, 1936, p. 337-338, 402 (appendix 4, n° 136), 404 (Appendix 5, n° 28) ;
A. Baudi di Vesme, *Schede Vesme. L'arte in Piemonte dal XVI al XVIII secolo*, Turin, 1968, vol.III, p. 799, n° 133 ;
S. Pinto, *Arte di Corte a Torino*, Turin, 1987, p. 104;
La Gazette de l'Hôtel Drouot, 11-17 mars 2006, p. 153.

The Triumph of Amphitrite and Neptune is a monumental painting from a series of four allegories of the elements painted by Laurent Pécheux. It was executed by the artist when he was in his seventies and at the peak of his career and his art.

Dated 1808, the present painting is the last allegory of the series which he began in 1803. As Sylvain Laveissière underlines in his note on the painting in the catalogue of the exhibition devoted to the artist in 2012 and 2013, Pécheux is following in a long tradition of representations of marine triumphs, beginning with the classically sculptural models by Raphael at the Villa Farnesina, revisited by Poussin notably in the *Birth of Venus*, now in the Philadelphia Museum of Art (E1932-1-1), and found also in the work of Albani and many others.

However, Pécheux appears here to have chosen to emphasize the theme's grandeur: he includes twenty-three figures in the painting, with a multiplicity of motifs to add a monumental aspect to the work.

Laveissière also draws attention to Pécheux's modern qualities: he paints with a visible brushstroke, unlike in his earlier paintings, displaying a 'primitivism that chimes with the latest trends in European painting'.

Finally, it is impossible not to be touched and amused by this artist in the evening of his life, perhaps bored with a less than stimulating life as a court painter, taking on a new challenge and embarking for his own pleasure on a series of paintings that are demanding for their size as well as their subject matter. This last work is also a testament to the spark of energy that fuelled the whole career of this passionate artist.

€ 50,000-70,000



QUATRE BOLS À BONBONS OU SALIÈRES EN PORCELAINE DE MEISSEN, MILIEU DU XVIIIIE SIÈCLE

FOUR MEISSEN PORCELAIN FIGURAL SWEETMEAT DISHES OR TABLE SALTS, MID-18TH CENTURY

d’après un modèle de J.J Kändler, chaque salière en forme de galant et galante tenant une coupe ovale sur une base rocaille rehaussée de rose saumon, les jeunes femmes en robe, cape et chapeau de dentelle, *marque en bleu aux épées croisées*

modelled by J.J. Kändler, each barefoot figure holding a two-handled oval dish and reclining on a rocaille scroll-moulded base heightened in salmon pink, the gallants elegantly dressed and their companions each wearing a loose blouse with a bodice, a skirt and a cloth headdress, *crossed swords marks in underglaze-blue* (4)
Height. 4 ¼ in, length. 7 in ;
Haut. 11 cm, larg. 17,5 cm

PROVENANCE

Sotheby’s Monaco, *Collection du baron Guy de Rothschild, château de Ferrières*, 3 décembre 1994, lot 35 ;
Christie’s Monaco, *Collection Karl Lagerfeld*, 29 avril 2000, lot 231.

EXPOSITION

Fondation Accorsi – Ometto, *I Fragili Lussi: Porcellane di Meissen da musei e collezioni italiane*, Turin, 12 avril - 15 juillet 2001.

BIBLIOGRAPHIE

A. D’Agliano and L. Melegati, *I Fragili Lussi: Porcellane di Meissen da musei e collezione italiane*, Turin, 2001, p. 149, fig. 153.

€ 8,000-12,000



166

SUCRIER OCTOGONAL COUVERT EN PORCELAINE DE MEISSEN (K.P.M), VERS 1722-1724

A MEISSEN (K.P.M.) PORCELAIN OCTAGONAL SUGAR BOX AND COVER, CIRCA 1722-1724

décoré de scènes avec différents bateaux à voile, marchands sur les quais dans des paysages rocailleux, le couvercle avec des personnages devant des navires amarrés et d’autres au loin, dans des bordures de treillis dorées et rouge fer et des panneaux ‘indianische Blumen’, la prise dorée, *marque en bleu K.P.M*

of elongated compressed form, the box painted with a continuous scene of ships in full sail, smaller boats near the shore, merchants on quaysides and buildings in rocky landscapes, the cover with figures standing before moored boats and ships in the distance, within gilt strapwork and iron-red trellis borders with panels of ‘indianische Blumen’, gilt finial, *K.P.M. mark in underglaze-blue*
Height. 2 ¾ in, width. 4 ¼ in ;
Haut. 7 cm, larg. 11 cm

PROVENANCE

Galerie Röbbig, Munich.

see catalogue note on www.sothebys.com

€ 6,000-8,000



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PAIRE DE SOUPIÈRES COUVERTES EN PORCELAINE DE MEISSEN, VERS 1735-1740

A PAIR OF MEISSEN PORCELAIN TUREENS AND COVERS, CIRCA 1735-1740

chacune décorée à la manière de C.F Herold, avec trois cartouches quadrilobes dorés et lustre à la Böttger, représentant des ports et leurs quais, avec des personnages européens, des chevaux, un Ottoman, réunis par des panneaux lustrés ajourés, des enroulements dorés et des motifs ‘indianische Blumen’, le couvercle à doucine avec prise en graine, orné de quatre scènes de chinoiserie sur une terrasse dorée et lustrée, bordure de treillis dorés avec des médaillons en réserve représentant des quais de marchands, *marque eu bleu aux épées croisées, une avec un I en dessous*

of deep circular form, each decorated in the manner of C.F. Herold, with three quatrelobe gilt-scroll and Böttger lustre cartouches enclosing a harbourside scene of merchants and their wares by a quayside, including European figures, horses and a Turkish man, joined by gilt scrolls and strapwork with lustre panels and sprays of ‘indianische Blumen’, the domed covers with gilt pinecone finial above four scenes of Chinoiserie figures at various pursuits on a gilt and lustre terrace, within a gilt trelliswork band reserved with four quayside scenes, *crossed swords marks in underglaze-blue, one with I mark below* (2)
Height 9 in, diam. 9 in ; Haut. 23 cm, diam. 23 cm

PROVENANCE

Sotheby’s Londres, 21 novembre 2006, lot 13 ;
Galerie Röbbig, Munich.

€ 24,000-40,000



169

CHARLES FRANÇOIS LACROIX DE MARSEILLE

Marseille 1671 – 1782 Berlin

PÊCHEURS PRÈS D'UNE CÔTE ROCHEUSE SURPLOMBÉE D'UNE TOUR À GAUCHE ; COUPLE DANSANT DEVANT UNE GROTTÉ

FISHERMEN BY A ROCKY COAST WITH A TOWER TO THE LEFT; DANCING COUPLE NEAR A CAVE

Huile sur toile, une paire

Le premier, signé et daté sur un rocher en bas à gauche *De La Croix / 1767*.

A pair, both oil on canvas

The former, signed and dated on a rock lower left *De La Croix / 1767*.

(I) 18¾ by 25¾ in. ; 47,7 x 64,4 cm

(II) 18¾ by 25¼ in. ; 48 x 64,3 cm

(2)

PROVENANCE

Vente anonyme, Palais Galliera, Paris, 16-27 juin 1967, lots 202 et 203 ;

New House Gallery, New York ;

Dr. Daniel McLean McDonald ;

Sa vente après décès, Christie's, Londres,

11 décembre 1992, lot 36 ;

Richard Green, Londres ;

Où acquis par Dimitri Mavrommatis, Londres ;

Par qui vendu (*Property from the London Residence of Dimitri Mavrommatis*), Sotheby's, Londres, 5 décembre 2007, lot 67 ;

Où acquis par l'actuel propriétaire.

EXPOSITION

Londres, Leggatt Brothers, *An exhibition of paintings from the collection of Dr. D.M. McDonald*, 16 octobre - 6 novembre 1970, n° 17 et 18.

€ 100,000-150,000

On a calm sea, gently lit by a slightly veiled sun, a small boat in the foreground seems to be approaching the shore, while a group of figures with a dog are quietly conversing on the rocks at the foot of two tree trunks bent over by the wind. Behind them, a fire smokes beneath a brick tower decorated with a classical frieze and topped with a bell.

In this composition, Lacroix de Marseille plays with the effects of light over an idealized landscape, combining classical ruins with nature and using figures to animate the peaceful scene. The pendant displays the same poetic quality, typical of the artist: a group of figures dance in

front of the entrance to a cave, opening out onto a calm sea, in the warm tones of the setting sun in late afternoon.

Lacroix de Marseille is documented in Rome from 1750, and it was probably there that he met Vernet, some of whose works he copied in his youth before branching away to define his own style. He put together a repertoire of motifs that can be found in several of his works: the trees twisted by the wind, for instance, recur particularly in works of the 1770s, while the boat and its red pennant, visible in the first composition, also appear in *A harbour view at dawn* sold at Sotheby's in 2018 (Sotheby's, New York, 1 February 2018, lot 639).

Lacroix de Marseille also produced several versions of the *Couple dancing in front of a cave*, a few years apart: the earliest known is dated 1764 (Sotheby's, London, 5 July 2005, lot 13, sold for £130,000). The present version, datable by its pendant to 1767, seems to be the second. Lacroix de Marseille would return to this same composition in 1770 (Sotheby's, Monaco, 15–16 June 1990, lot 294) and 1776 (Sotheby's, London, 8 March 1972, lot 72).

This composition has captivated several illustrious collectors, including Bobby Wills, whose collection was sold by Sotheby's in 2005, as well as Dimitri Mavrommatis, the previous owner of the present paintings. Lacroix de Marseille has here shown his perfect mastery of composition and has flawlessly rendered the light effects over an idealized natural landscape with Roman accents.





Détail d'un lustre de la paire

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PAIRE DE LUSTRES EN CRISTAL DE ROCHE ET BOIS DORÉ, GÊNES, TROISIÈME QUART DU XVIIIÈ SIÈCLE

A PAIR OF ITALIAN GILTWOOD-MOUNTED ROCK CRYSTAL TWELVE-LIGHT CHANDELIERS, GENOA, THIRD QUARTER 18TH CENTURY

à douze lumières, le fût central orné d'une urne, à décor de pampilles et de perles ; (*montés à l'électricité, quelques remplacements d'usage dans la cristallerie*)

the central stem modelled as an urn, with tear-shaped and pearl-form rock crystal drops; (*fitted for electricity, some changes to the crystal pieces*) (2)

Height. 63 in, width. 33 ½ in ;
Haut. 160 cm, larg. 85 cm

PROVENANCE

Collection Mario Panzano, Gênes.

BIBLIOGRAPHIE

G. Mariacher, *Lampade e lampadari in Italia dal Quattrocento all'Ottocento*, Milan, 1981.

€ 50,000-80,000





OSWALD ACHENBACH

Düsseldorf 1827 - 1905

CLAIR DE LUNE SUR LE GOLFE DE NAPLES**THE GULF OF NAPLES, MOONLIGHT**

Huile sur toile

Oil on canvas

54⁵/₈ by 77¹/₄ in. ; 138,7 x 196,2 cm

PROVENANCE

Vente anonyme, Lempertz, Cologne,

19-21 novembre 1981, lot 287 ;

Vente anonyme, Dorotheum, Vienne, 31 mai

2007, lot 29 ;

Galerie Bernheimer, Munich.

EXPOSITION

Chicago, *World Exhibition*, 1893, n° 119.

BIBLIOGRAPHIE

*The Official Catalogue of Exhibits, World**Columbian Exposition*, Dept K, Fine Arts,

W.B. Conkey Company, 1893.

€ 100,000-150,000

In the second half of the nineteenth century, Oswald Achenbach, alongside his brother Andreas, was one of the most eminent figures in landscape painting with a classicizing tendency in Germany, especially Düsseldorf.

After training with Johann Wilhelm Schirmer, the city's great master of this genre, he evolved, over time, from the precise and meticulous technique, sharply defined, that was typical of the landscape painting of his predecessors towards a more impressionist and atmospheric manner, as is clearly apparent in this splendid nocturnal view of the Bay of Naples.

While his training might have predisposed him to depict Germany's natural environment, it was eventually Italy that became Achenbach's favourite subject, especially Rome and then Naples and its surroundings, where Oswald travelled several times over the course of his life, in 1857, 1871 and 1881. His preoccupation with the city, particularly from the 1870s onwards, is reflected in its persistent presence in his works. It became his principal theme, in which his talent shone most clearly.

The present work, a view opening out onto the Bay of Naples lit by a full moon, with a crowd of walkers, townspeople, fishermen and street

vendors on the shore at Posilippo, was probably painted between 1875 and 1885. Its importance in Oswald's career is significant: shortly after it was completed it was exhibited at the famous World's Columbian Exposition in Chicago in 1893.

Oswald's gift for creating a landscape's mise en scène breaks here with the conventions of classical Neapolitan landscape. Rather than emphasizing the topography of Naples, which had already been illustrated ad infinitum in western painting of the seventeenth, eighteenth and nineteenth centuries, the artist has chosen a vision that is more evocative than picturesque, more lyrical and atmospheric. The focus is on the throng of local Neapolitans, bathed in the light of the full moon, which counterbalances their lamps and lanterns.

The well-known outline of Vesuvius, with its smoke rising into the air, is clearly recognizable, but Achenbach puts the emphasis on the theatrical and dramatic, rendered through the contrast between the cold, bluish light of the moon sparkling on the water and the warmer light of the lamps which light up both the city and the foreground scene – not forgetting the fireworks being let off from the Chiaia neighbourhood, on the left of the composition.



MOBILIER DE SALON EN BOIS DORÉ ET RECHAMPI BLEU, ROME, VERS 1780, D'APRÈS LE MODÈLE DE JEAN-BAPTISTE PIRANÈSE (1720-1778)

A SUITE OF ITALIAN GILTWOOD AND BLUE LACQUERED SEAT FURNITURE, ROME, CIRCA 1780, AFTER THE MODEL BY GIOVANNI BATTISTA PIRANESI (1720-1778)

comprenant quatre fauteuils et un canapé, à décor de fleurs dans des entrelacs et de profils d'empereurs, les pieds ornés de têtes de bélier, le dossier du canapé avec une allégorie du Tibre, garniture à châssis de soie bleue

comprising four armchairs and a sofa, decorated with flowers in entrelacs and profiles of emperors, the feet decorated with rams' heads, the back rail centred with a panel of a river god, with removable 'à châssis' blue silk upholstery (5)

Armchairs: Height. 41 ¼ in, width. 25 ½ in;

sofa: Height. 40 ½ in, width. 52 ¼ in ;

Fauteuils : haut. 105 cm, larg. 65 cm;

canapé : Haut. 103 cm, larg. 133 cm

BIBLIOGRAPHIE

A. González-Palacios, *Il tempio del gusto. Roma e il Regno delle Due Sicilie*, 1984, voll. II, pag. 69, pl. 153.

A. González-Palacios, *Arredi e ornamenti alla corte di Roma. 1560-1795*, Milan, 2004, pp. 216-218.

E. Colle, *Il mobile neoclassico in Italia*, Milan, 2005, p. 154.

€ 40,000-60,000





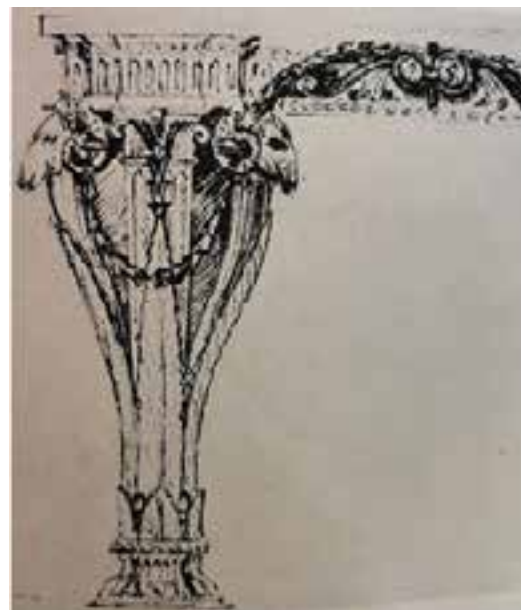
The imaginative and exuberant form that Neoclassicism took in eighteenth-century Rome is inseparable from the visionary and creative Giovanni Battista Piranesi (1720-1778). Piranesi made his name through etchings of Roman vistas and of Roman architecture that were widely disseminated, and his original furniture designs continue to show a clear allegiance to the ornament of Ancient Rome. Piranesi's capacious imagination rearranges Roman motifs in fascinating and original ways that refuse to fully shed the strong movement of the preceding Rococo style and show firm, lively resistance to the "the increasingly severe world of doctrinaire neoclassical taste"¹ as it was taking shape in France and elsewhere.

Piranesi was the engine of a Roman Neoclassical style that became more general, but aspects of his particular hand can be linked to the unusual design of the present giltwood suite. Piranesi was fond of the ram's head as a classicising motif, and it can be observed on numerous designs – on one chimneypiece in his 1769 *Diversi maniere d'adornare i cammini*, it is even combined with hooves as on the present suite.² Similarly, an undated drawing by Piranesi now in the Victoria and Albert Museum (E.1092-1963) incorporates numerous medallions with busts in profile in the same manner as the present lot. These two elements of the medallions and the rams' heads come together in a Piranesi drawing that is in the Kunstbibliothek in Berlin, which was likely the basis for one of the other designs for a chimneypiece in the *Diversi maniere d'adornare i cammini*.³

The present suite of seat furniture, of which two pairs sold at Sotheby's New York, 21 October 2020, lot 115 and 116 and a pair also sold at Sotheby's New York, 26 March 1994, lot 208, distinguishes itself through its entrelac frieze with idiosyncratic alternating beading, but its most distinctive feature is the medallions that centre the rails. These generally depict heads in profile in a way that suggests the emperors of Ancient Rome, though it is worth noting that one head unusually wears a steel helmet and so possibly depicts an infantry soldier. Medallions of this kind can also be observed on a well-documented suite by Antonio Asprucci and Antonio Landucci, discussed at length by Christophe Huchet de Quénétain.⁴ Other chairs from this suite, which is in the same richly ornamented, curvaceous Roman Neoclassical style as the present lot, also sold at Sotheby's London, 21 March 2007, lot 131 as part of the Bruno Tedeschi collection, and then later offered again at Sotheby's New York, 23 May 2012, lot 500 ; Sotheby's London, June 11, 2003, lot 77; Christie's New York, 21 October 2004 lot 1217 and Christie's New York, 20 May 2008, lot 273.



Beyond the above suite, which is the closest comparable model among Roman seat furniture, these design elements are present in numerous documented pieces. A table made for Stanisław II August, King of Poland features similarly treated rams' heads and medallions, and is now on display at the Palace on the Isle, Warsaw.⁵ A Roman table was offered at Christie's London on 9 December 1993, lot 267 also has similar medallions, ram's heads and hoof feet. A pair of tables attributed to Landucci that is in a similar style and is centred with medallions of bulls is in the Liechtenstein Collections (MO 2271 and MO 2272). Finally, it is worth mentioning another suite of Roman seating furniture sold at Christie's London, 2 November 2016, lot 203⁶ these are the only example that feature a medallion on the top rails depicting a river god, a singular feature of the sofa in the present suite.



Giovanni Battista Piranesi, dessin pour une table, Kunstbibliothek, Berlin

¹ J. Wilton-Ely, 'Nature and Antiquity: Reflections of Piranesi as a Furniture Designer', *Furniture History*, 1990, p.193.

² A digitised copy is available at: <https://gallica.bnf.fr/ark:/12148/btv1b53094841h/f68.item>

³ Available at: <https://gallica.bnf.fr/ark:/12148/btv1b53094841h/f84.item>

⁴ C. Huchet de Quénétain. *Une paire de fauteuils néoclassiques par Antonio Asprucci et Antonio Landucci « habillés » par Alexis Mabilie*, Paris, 2010.

⁵ The table is illustrated in A. Gonzalez-Palacios, *Arredi e ornamenti alla corte di Roma*, Milan, 2004, p.218, and can also be seen in a photograph by Paweł Czarnecki on the website of the Palace on the Isle, available at <https://www.lazienki-krolewskie.pl/en/architektura/palac-na-wyspie?gallery=palac-na-wyspie-wnetrza,2347>

⁶ One chair from the seat is illustrated in E. Colle, *Il Mobile neoclassico in Italia: Arredi e decorazioni d'interni dal 1775 al 1800*, Milan, 2005, p.152.

SUITE DE QUATRE FLAMBEAUX EN BRONZE DORÉ D'ÉPOQUE LOUIS XVI, VERS 1780, D'APRÈS DES PROJETS DE JEAN-CHARLES DELAFOSSE

A SET OF FOUR LOUIS XVI GILT-BRONZE CANDLESTICKS, CIRCA 1780, AFTER DRAWINGS BY JEAN-CHARLES DELAFOSSE

le fût à cannelures torsées ceint de trois têtes de bélier, reposant sur une base circulaire à motifs de rinceaux appliqués, sur trois pieds griffes

with a twisted fluted stem, with three rams' heads, on a circular base applied with scrolled foliage, on three paw feet

(4)

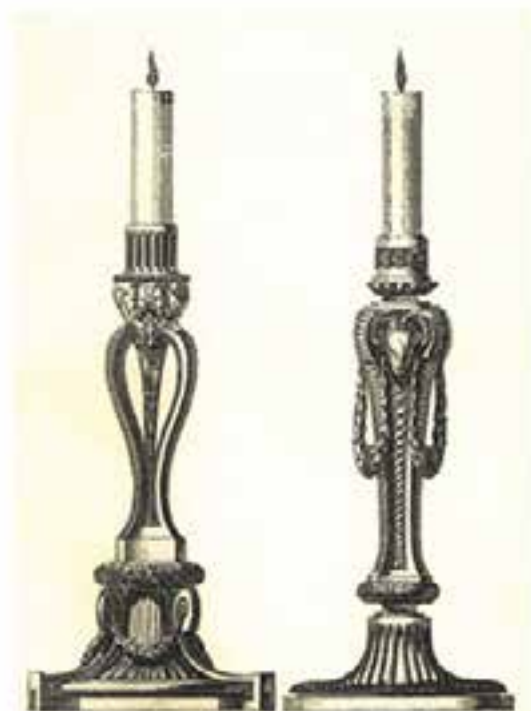
Height. 11 ¼ in ; Haut. 28,5 cm

PROVENANCE

Collection Nelson Grimaldi Seabra ;
Christie's New York, *Property from the collection of Nelson Grimaldi Seabra*, 22 octobre 2003, lot 148.

€ 20,000-30,000

This rare suite of four candlesticks is striking for the complexity of its design. The designs of the ornamentalist Jean-Charles Delafosse are similar in shape and ornament, as in these two engravings, which combine elements borrowed from both. Delafosse's designs reflect a fairly severe version of the 'Greek taste'; here the influence is naturally perceptible, but it is enhanced by a more elaborate finesse typical of the 1780s, which Forty was able to transcribe in some of his drawings. The complexity of the design, the variety of ornamental motifs, the arabesques applied to the base and the quality with which they were chiselled all point to an illustrious bronzemaker such as Etienne Marticot, although his work cannot be used as the basis for a substantiated attribution.



Dessin de plusieurs flambeaux par Jean-Charles Delafosse dans *Nouvelle Iconologie Historique ou Attributs Hiéroglyphiques*, 1768



These rare set of four candlesticks bears the first influence of the "goût grec" from Delafosse projects which has been stylistically developed in the early's years of 1780. The quality of the chasing and the gilding recall the highly elaborated design. It is certainly the work of a famous bronzier who has not been identified yet.

GUÉRIDON EN BOIS DORÉ, TRAVAIL TOSCAN, DERNIER QUART DU XVIIIE SIÈCLE

AN ITALIAN GILTWOOD GUÉRIDON, TUSCANY, LAST QUARTER 18TH CENTURY

ovale, en forme d'athénienne, les montants ornés de figures ailées, dessus de marbre en brocatelle d'Espagne

of oval form, in the form of an athénienne, with winged female mounts, with a brocatelle d'Espagne marble top
Height. 31 ½ in, width. 20 ¾ in, depth. 18 ½ in ;
Haut. 80 cm, larg. 53 cm ; prof. 47 cm

PROVENANCE
Galerie Steinitz, Paris.

BIBLIOGRAPHIE
G. Morazzoni, *Il mobile Neoclassico Italiano*, Milan, 1957.
E. Baccheschi (ed.), *Il mobile neoclassico in Italia*, Milan, 1962.
E. Colle, *Il mobile neoclassico in Italia*, Milan, 2005.

€ 15,000-20,000



PENDULE À CERCLES TOURNANTS EN PORCELAINE DE NIDERVILLER ET MONTURE DE BRONZE DORÉ D'ÉPOQUE LOUIS XVI, VERS 1785

A NIDERVILLER PORCELAIN AND GILT-BRONZE VASE CLOCK (PENDULE À CERCLES TOURNANTS), CIRCA 1785

en forme de vase, le col appliqué de feuilles d'acanthes en biscuit, deux médaillons ovales en réserve représentant des paysages, décorée d'une large guirlande de fleurs attachée aux anses en forme de têtes de femme, le piédouche godronné et orné de feuilles, sur une base carrée en faux marbre, deux anneaux horaires avec chiffres noir sur plaques en émail blanc, mouvement horizontal à deux corps de rouage avec roue de rencontre horizontal et levées 'drapeau' comme pour un échappement à verge ; balancier à l'intérieur du vase avec suspension à fil de soie, sonnerie sur timbre, *marque en bleu aux CC entrelacés couronnés*

the urn-shaped vase with waisted neck applied with white biscuit acanthus leaves, reserved with two oval panels painted with landscapes, applied with biscuit flower garlands suspended from female mask handles, the gadrooned foot with stiff leaf border, on a square faux marble base, the two dial rings each with enamel numeral plaques, the vase cover revealing the horizontally mounted two train movement with unusual horizontal escape wheel and verge-style flag pallets, silk suspension for the pendulum which oscillates within the vase, bell striking, *crowned interlaced CC monogram in blue*
Height. 14 ¼ in, width. 7 ½ in ;
Haut. 36,5 cm, larg. 19,6 cm

PROVENANCE
Ancienne collection Le Tallec ;
Galerie Kramer, Paris.

BIBLIOGRAPHIE
P. Kjellberg, *Encyclopédie de la Pendule Française du Moyen Age au XXe Siecle*, Paris, 1997, p. 301, pl. D.

€ 8,000-12,000

A blue-ground example of this model of Niderviller vase clock, with a landscape panel and a painted *faux* marble square base, is in the Musée Nissim de Camondo, Paris (Inv. CAM 100) and illustrated, with its pair of companion vases to form a mantelpiece garniture, in Marie-Noël de Gary and Jean-Marie del Moral, *Musée Nissim de Camondo: La Demeure d'un Collectionneur*, Paris, 2007, pp. 129, 132 and 133 (detail of one of the mask heads). The clock bears an interlaced crowned CC monogram mark for Adam Philippe, comte de Custine (1740-93), owner of the factory from 1770 until his death in 1793. See also Tardy (ed.), *Les Plus Belles Pendules Françaises* (from La Pendule Française dans le Monde series), Paris, 1994, p. 93, for another white example with similar landscape panels to those on the present lot and the blue-ground example in the musée de l'hôtel Sandelin, Saint-Omer, inventory no. 85.401; 985.401.



PAIRE DE BANQUETTES EN BOIS LAQUÉ POLYCHROME ET RECHAMPI OR, TRAVAIL LOMBARD, FIN DU XVIII^E SIÈCLE, D'APRÈS UN MODÈLE DE MICHELANGELO PERGOLESÌ (1760-1801)

A PAIR OF ITALIAN PAINTED AND PARCEL-GILT BENCHES, LOMBARDY, LATE 18TH CENTURY, AFTER A MODEL BY MICHELANGELO PERGOLESÌ (1760-1801)

la façade à décor en relief de rinceaux et fleurs, les accotoirs ornés de sphinges et griffons, reposant sur des pieds cambrés ; garniture de coton vert d'eau et de fils de soie jaune

the front and sides decorated in relief with scrolled foliage and flowers, the armrests decorated with sphinxes and griffins, the green cotton upholstery with yellow silk thread (2)
Height. 23 ½ in, width. 78 ¾ in, depth. 18 ¼ in ;
Haut. 60 cm, long. 200 cm, prof. 46,5 cm

€ 15,000-25,000

The design of this pair of benches closely relates to designs published by Michelangelo Pergolesi (circa 1760 – 1801), a noted designer of decorative ornament who was active in Italy and in England and employed by Robert Adam. Pergolesi published his series entitled *Designs for Various Ornaments*, in fourteen parts between 1777 and 1801; this series included designs for urns, metalwork, furniture and ceiling decoration.

Although the overall design of the present benches is positively unique, similarly carved and lacquered elements are found in Piedmont, Lombardy and Naples. These benches call to mind two of the most memorable settings of the Neoclassical Chinoiserie: the interiors of Villa Favorita in Ercolano, Naples, designed by the Florentine architect Ferdinando Fuga (1762-1768) and those of Villa Ghirlanda Silva at Cinisello Balsamo, Milan, designed by Agostino Gerli and Giuseppe Letavi. Pergolesi's design were greatly influenced by the grotesques of Raphael and by Etruscan models, and often included filigreed creations employing fanciful animals, figures and architectural elements similar to those present in these benches.



Similar pieces with the same unique decorative flair can be found in many of the most important institutions in the world, for example:

The Cooper Hewitt Museum in New York holds a chair modelled on Pergolesi;

A pair of settees and chairs preserved at the Ringling Museum in Sarasota;

A console table preserved at the Metropolitan Museum in New York.

A console was sold at Sotheby's Paris, *Paris-Rome une alliance artistique*, 15 September 2017, lot 32.

MICHELANGELO PERGOLESÌ (1760-1801)

Although his life is shrouded in mystery, Michelangelo Pergolesi is known as one of the chief assistants to the Adam brothers, who invited him to work in London after he met Robert Adam in Italy. Pergolesi arrived in London in 1770, and in 1771, started publishing several design albums that served both as manuals for cabinetmakers, as well as inspirational sources for international connoisseurs and patrons from London to St. Petersburg.

His design books played a quintessential part in the dissemination of a distinctively English Neoclassical style throughout the European continent, particularly in Russia, where craftsmen such as Christian Meyer were greatly influenced by his work. One of Pergolesi's most influential design album series, entitled *Designs for Various Ornaments*, was published in fourteen parts between 1777 and 1801. Including designs for interiors, decorations, and furniture, these volumes took inspiration from Raphael's works and the new Etruscan style, which is apparent in the carved decoration of these benches.



Détail



Felice Giani (1758-1823), Planche de dessins représentant des motifs de sirènes, C.H Museum, New York

**PAIRE DE CANDÉLABRES EN BRONZE DORÉ
D'ÉPOQUE LOUIS XVI, À LA MANIÈRE DE JEAN-
CHARLES DELAFOSSE, DERNIER QUART DU
XVIII^E SIÈCLE**

**A PAIR OF LOUIS XVI GILT-BRONZE THREE-
LIGHT CANDELABRA, IN THE MANNER OF
JEAN-CHARLES DELAFOSSE, LAST QUARTER
18TH CENTURY**

à trois lumières, le fût en forme de torche
enflammée, reposant sur une base circulaire
feuillagée, les pieds en boules aplaties

with a flaming torch-shaped stem, on a foliated
circular base, with ball-shaped feet
(2)

Height. 14 1/8 in ; Haut. 36 cm

BIBLIOGRAPHIE

H. Ottomeyer, P. Pröschel, *Vergoldete Bronzen*,
Vol. I, Munich, 1986, p. 186, figs. 393 et 394.

€ 20,000-30,000

A very attractive model of candelabra
probably created by Jean-Charles Delafosse,
one of the most celebrated exponents of
the classical revival. The pair is in an ideal
condition with delicate chasing and finely-
gilt bronze.



Projet de candélabre à deux branches, Jean-Charles Delafosse, Paris, vers 1765, Musée des arts décoratifs, Paris

The highly elaborate design of these candelabras evokes the projects of architects and ornamentalists such as Jean-Louis Prieur, Victor Louis and Jean-Charles Delafosse. It is probably the name of the latter that should be remembered as the originator of the model, if we are to believe a drawing showing a project for a candelabra where we find certain similarities with our pair, particularly in the termination of the arms. The composition is rigorously symmetrical, perfectly balanced despite having three candlearms, and designed so that the object can be appreciated from any angle. Stylistically, it asserts a certain rigor linked to the influence of Greek taste and inspired by Louis XIV classicism and even a reminiscence of certain projects by André-Charles Boulle. A pair of candelabras of this model is in the Jones collection at the Victoria & Albert Museum in London (985-1882). The arms are framed by a garland of laurel leaves and the base has no feet.



Candélabre, dans le goût de Jean-Charles Delafosse, Paris, vers 1765, Victoria & Albert Museum, Jones Collection



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GAINÉ CIRCULAIRE EN BOIS PEINT IMITANT LE MARBRE, ROME OU NAPLES, DÉBUT DU XIXE SIÈCLE

AN ITALIAN SIMULATED MARBLE PAINTED CIRCULAR PEDESTAL, ROME OR NAPLES, EARLY 19TH CENTURY

circulaire, ornée de trois montants à cannelures rudentées et de masques de lion, la base circulaire à bordure de feuilles d'acanthé, dessus de placage de marbre jaune de Sienne

of circular form, with three fluted mounts surmounted with lions' heads, on a circular base with an acanthus-leaf border, the top veneered with Yellow Sienna marble
Height. 43 in, top diam. 26 1/2 in ;
Haut. 109 cm ; diam du plateau. 67,5 cm

€ 10,000-12,000



179

PAIRE DE CONSOLES D'ANGLE EN BOIS DORÉ, GÊNES, FIN DU XVIIIE SIÈCLE

A PAIR OF ITALIAN GILTWOOD ANGLE CONSOLES, GENOA, LATE 18TH CENTURY

à décor de rinceaux feuillagés et de rosaces, reposant sur un pied fuselé, dessus de marqueterie de marbres polychromes

decorated with scrolling foliage and rosettes, on a single leg, the top veneered with polychrome marbles
(2)
Height. 37 3/4 in, width. 23 5/8 in, depth. 18 1/8 in ;
Haut. 96 cm, larg. 60 cm, prof. 46 cm

PROVENANCE
Collection du duc Gian Nicolò De Ferrari, Gênes.

BIBLIOGRAPHIE
G. Morazzoni, *il Mobile genovese*, Milan, 1949, pl.CIX, fig.279.

REFERENCES BIBLIOGRAPHIQUES
E. Baccheschi, *Mobili Genovesi*, Milan, 1962.
G. Morazzoni, *Il mobile Neoclassico Italiano*, Milan, 1957.

€ 12,000-18,000

**PAIRE DE COUPES EN PORCELAINE DE
MEISSEN, VERS 1780**

**A PAIR OF MEISSEN PORCELAIN DEEP BOWLS,
CIRCA 1780**

les anses en têtes de béliet avec anneaux en couronne de laurier, chacune ornée sur chaque côté de personnages devant des châteaux ou des bâtiments dans la forêt dans des cartouches ovales, avec les inscriptions: '*Que dans les allées du Jardin De Vous plaire fait son étude., Mon amitié pour Vous sans fin Autant dans ma solitude*', et sur le second: '*Ou bien assis sur une chaise Dans Votre Cabinet charmant and Je suis près de Vous en rêvant. Dans la partie à l'Angloise*', la bordure cannelée décorée de perles, *marques en bleu sous glaçure aux épées croisées et étoile, deux points au bleu sur les piédouches*

modelled with twin gilt ram's head handles with pendant laurel garland threaded through their horns, each painted on one side with figures before a palace and on the other with buildings in wooded parkland within an oval cartouche with faux pearl border above a black inscription, on one bowl: '*Que dans les allées du Jardin De Vous plaire fait son étude., Mon amitié pour Vous sans fin Autant dans ma solitude*', and on the other bowl: '*Ou bien assis sur une chaise Dans Votre Cabinet charmant and Je suis près de Vous en rêvant. Dans la partie à l'Angloise*', the upper rim with a moulded and purple-shaded fluted border with a band of faux pearls, *crossed swords and star marks in underglaze-blue, two underglaze-blue dots to footrims*

(2)

Height. 8 in, diam. 6 ¾ in;

Haut. 10 cm, diam. 17 cm

PROVENANCE

Christie's Londres, *The Property of a Gentleman*, 13 décembre 2001, lot 665 ;

€ 8,000-12,000

According to Dr. Berling, Michel-Victor Acier modelled the present lot after the drawings of Johann Elias Zeissig, called Schönaue (b. 1737), see Dr. K. Berling (ed.), *Meissen China: An illustrated History*, New York, 1972, p. 76 for the reference to Acier as modeller and p. 73, pl. 175 for an illustration of the form (with a cover and stand, probably associated). Also see O. Walcha, *Meissner Porzellan*, Dresden, 1973, pp. 488-9, no. 160 for a white example of the same bowl form (without a cover).

Acier (1736-99), a French sculptor, was employed by the Meissen factory as a modeller in the 1760s, working alongside Kändler, to introduce the newly fashionable French neoclassical style into the factory's repertoire of designs, in the hope that this would help Meissen to compete with Sèvres and resuscitate Meissen's trade after the financial problems brought about by the Seven Years' War.





181

181

“PLATEAU TIROIR À JOUR” 2ÈME GRANDEUR EN PORCELAINE DE SÈVRES D’ÉPOQUE LOUIS XV, VERS 1765-1770

A SÈVRES PORCELAIN RECTANGULAR TRAY (PLATEAU TIROIR À JOUR), CIRCA 1765-1770

les côtés ajourés de volutes et de clochettes bleues, le centre orné d'un médaillon rayonnant en forme de feuillage, dans un entourage de petits ronds dorés ponctué de pointillés rouge et bleu, sur un fond œil de perdrix ; *marques incisées go et CR*

of the second size, the sides pierced with a Vitruvian scroll and harebell border, the centre decorated with a gilt leaf and blue and red dotted foliate medallion reserved against a radiating red, blue and gold dotted oeil de perdrix ground, *incised go and CR marks*
Length. 7 in ; Larg. 18 cm

PROVENANCE

Sotheby's New York, *The Jack and Belle Linsky Collection*, 21 mai 1985, lot 5 ;
Christie's New York, *The Pompey Collection*, 23 mai 2002, lot 26 ;
Sotheby's New York, *Property from an American Private Collection*, 3 juin 2008, lot 210.

The form of this tray, the rectangular version of the square *plateau carré à jour*, has been identified as '*plateau tiroir à jour*' in the Sèvres records, the *à jour* denoting the pierced border. It was introduced with plain sides in 1756 and with pierced sides in 1757. For further discussion of the form, usually intended as part of a déjeuner set, see R. Savill, *The Wallace Collection Catalogue of Sèvres Porcelain*, London, 1988, vol. II, p. 585, where the author mentions that the pierced harebell and scroll design is considered one of the earliest neo-classical designs employed at the factory.

€ 5,000-8,000



182

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“PLATEAU CARRÉ À JOUR” 1ÈRE GRANDEUR EN PORCELAINE DE SÈVRES, VERS 1760

A SÈVRES PORCELAIN SQUARE TRAY (PLATEAU CARRÉ À JOUR), CIRCA 1760

les côtés ajourés de volutes et de clochettes bleues, le centre peint par Vincent Taillandier, avec une guirlande de fleurs entourant une rose, dans un encadrement de filet bleu ponctué d'agrafes dorées, bordure dorée, *marques en bleu aux LL entrelacés avec lettre date G pour 1760, marque en bleu de peintre pour Vincent Taillandier, marque incisée P60*

of the first size, the sides pierced with a Vitruvian scroll and harebell border outlined in blue, the centre painted by Vincent Taillandier, with a garland of flowers enclosing a rose spray, within a blue-line and gilt-dash border, gilt rim, *interlaced LL mark enclosing date letter G for 1760 and painter's mark for Vincent Taillandier in blue, incised PC 60*
Length. 5 7/8 in square ; Larg. 15 cm

PROVENANCE

Christie's New York, *The Pompey Collection*, 23 mai 2002, lot 51.

The form of this tray, which was made in three sizes, has been identified as *plateau carré à jour* in the Sèvres records, the *à jour* denoting the pierced border. It was in production with plain sides by 1753, and with pierced sides in 1757. For further discussion of the form, usually intended as part of a déjeuner set, see R. Savill, *The Wallace Collection Catalogue of Sèvres Porcelain*, London, 1988, vol. II, p. 585-588, where the author mentions that the pierced harebell and scroll design is considered one of the earliest neo-classical designs employed at the factory. Vincent Taillandier, who used the fleur-de-lis mark, was active at the factory from 1753 to 1790, specialising in flowers and patterns, usually on tea and service wares and occasionally on plaques and vases.

€ 3,000-5,000



183

183

PAIRE DE CONSOLES D'APPLIQUE EN BOIS DORÉ, LUCQUES, FIN DU XVIIIÈ SIÈCLE

A PAIR OF ITALIAN GILTWOOD WALL BRACKETS, LUCCA, LATE 18TH CENTURY

à décor d'un aigle, d'enroulements et d'une frise de laurier

decorated with an eagle and decorated with a laurel frieze
(2)
Height. 8 ¼ in, width. 20 in, depth. 5 ½ in ;
Haut. 21 cm, larg. 51 cm, prof. 14 cm

PROVENANCE

Burzio - Fine Antiques and Works of Art, Turin-Londres

BIBLIOGRAPHIE

A.M. Massinelli, *Il mobile toscano (1200-180)*, Milan, 1993.
E. Colle, *Il mobile lucchese dal Cinquecento allo Ottocento*, Lucques, 2009.

€ 7,000-10,000



184

JOHANN GEORG SCHWANTHALER

1740 - 1810

Autriche, vers 1780

PAIRE DE GROUPES DE CHASSE

A PAIR OF TERRACOTTA HUNT GROUP

terres cuites ; sur des socles en bois noirci et verre
un groupe représentant une panthère attaquée
par trois chiens de chasse ; le second un lion
attaqué par trois chiens de chasse

terracotta; on ebonised wood and glass bell
one group with a panther attacked by three
hounds; the other with a lion attacked by three
hounds

13 x 27 x 8 cm ; 5 1/8 x 10 5/8 x 3 1/8 in.

14 x 28 x 9,5 cm ; 5 1/2 x 11 x 3 3/4 in.

(2)

PROVENANCE

Galerie Kugel, Paris

This dramatic pair of terracotta hunting scenes
relate closely to similar groups traditionally
considered to be the work of Johann Georg
Schwanthaler (1740 - 1810). Belonging to a

dynasty of Austrian sculptors, Johann Georg was
influenced by the artistic success of his father
Franz Mathias, grandfather Johann Franz, and
his uncle Johann Peter the Elder. His work is
primarily in wood and often depicting religious
subjects; two such reliefs are held at the Chicago
Art Institute (inv. nos. 1966.534 and 1966.535),
while several of his figures adorn the parish
church of Kematen on Krems. He was also known
for his Nativity scenes, which provide a stylistic
reference for the animal hunt groups.

The present lion group bears particular
resemblance to a group sold at Christie's New
York in 2007 (19 October 2007, lot 94) and
another in the collection of the Kremsmünster
Benedictine Abbey (illustrated in *op. cit.*, no. 245).
However, the rightmost hound in the present lot is
more dynamically posed, depicted flailing in mid-
air while struck by the lion.

RELATED LITERATURE

*Die Bildhauerfamilie Schwanthaler 1633-1848:
Vom Barock zum Klassizismus*, exh. cat.,
Augustinerchorherrenstift Reichersberg am Inn,
1974, p. 178

€ 24,000-40,000





185

VITTORIO AMEDEO RAPOUS

Turin 1729 - 1800

**LES AMOURS MUSIENS ;
LES AMOURS OISELEURS**

**MUSICIAN PUTTI;
PUTTI PLAYING WITH BIRDS**

Huile sur panneau, une paire

A pair, both oil on panel

(I) 25¼ by 19½ in. ; 64 x 49,5 cm

(II) 25¾ by 19½ in. ; 64,5 x 49,5 cm

(2)

PROVENANCE

Collection Baron Joseph Vitta (1860-1942) ;

Par descendance ;

Vente anonyme, Artcurial, Paris, 16 juin 2020,
lot 264.

€ 20,000-30,000



CARTEL ET SA CONSOLE D'APPLIQUE EN BOIS PEINT CRÈME ET RECHAMPI OR, TURIN, VERS 1790

AN ITALIAN CREAM PAINTED AND PARCEL-GILT BRACKET CLOCK, TURIN, CIRCA 1790

à décor de vase fleuri en tôle peinte au sommet, le cadran émaillé, le mouvement d'origine par François Roy Frère numéroté FRFC 423, la console ornée de Somnos

surmounted by a vase with tôle foliage, with an enamelled dial, the console decorated with the head of Somnus, with a Swiss original movement and dial by François Roy Frère, the movement stamped and numbered *FRFC 423*
Height. 59 in, width. 26 ¼ in, depth. 9 7/8 in ;
Haut. 150 cm, larg. 67 cm, prof. 25 cm

€ 20,000-30,000

This clock, featuring an array of intricately carved mouldings in relief, is a significant example of neoclassicism in Turin and a notable addition to the works of Piedmontese sculptor, carver, and cabinet maker Giuseppe Maria Bonzanigo (1745-1820). The exceptional quality of the sculpture, from the foliate frieze beneath the dial to the winged figure on the bracket, strongly suggests that it is the work of Bonzanigo. His craftsmanship is a hallmark of an era when carving was as prominent as marquetry.

Giuseppe Maria Bonzanigo is celebrated for producing some of the finest neoclassical furniture. Originating from Piedmont, he settled in Turin in 1773, where he earned the patronage of the royal family and Victor Amadeus III, King of Savoy. A close examination of his work—spanning furniture and decorative art pieces—reveals his distinctive use of ornament and friezes, which helps in attributing new masterpieces to his impressive body of work.

First and foremost, the frieze at the top of this clock, with an elongated oval alternating with two beads, is a distinctive element uniquely associated with Bonzanigo's work. This particular frieze appears on a pair of cream and green painted corner cupboards by Bonzanigo that were once in the Castle of Moncalieri, in the apartments of the princess of Piedmont and are now housed at Palazzo Reale (illustrated in Roberto Antonetto's *Il Mobile Piemontese nel Settecento*, Vol. I, Turin, 2010, p. 355, no. 13). Another shared feature with these cupboards is the female head above intertwined laurel branches on the clock's bracket. Bonzanigo also employed a variant of this frieze—featuring three beads instead of two, alternating with an oval—that can be seen on a pair of consoles with similar stylized foliage and paw feet at the Palazzina di Caccia di Stupinigi (illustrated in Antonetto, op. cit., p. 351, no. 7).

The Greek key pattern adorning the clock's sides is also found on several of Bonzanigo's mirror frames at the Palazzina di Caccia di Stupinigi, as well as on two tripods at Palazzo Reale (illustrated in Antonetto, op. cit., pp. 346-347, nos. 4 and 5, and p. 358, no. 15). While Bonzanigo was known for depicting flowers emerging from vases or baskets (as seen in the aforementioned mirrors at Stupinigi), flowers issuing from a cornucopia, as seen just below the dial are however rarer in his work. This arrangement is illustrated in two drawings of commodes by the architect Carlo Randoni in Turin's Biblioteca Civica (illustrated in Enrico Colle's *Il Mobile Neoclassico*, Milan, 2005, p. 436). Many of Randoni's designs were executed by Bonzanigo, including the commode at Villa Carlotta, formerly owned by the Savoy family. This suggests that the present cornucopia reliefs may have been inspired by Randoni's designs, as further evidenced by a console table attributed to Bonzanigo with carved cornucopia on the stretcher, which was sold at Christie's Paris, 5th November 2014, lot 97.

While Bonzanigo's remarkable skills are evident in his larger furniture pieces, his mastery and ingenuity also shine through in his smaller decorative works of art, such as this clock and his intricately carved frames. The carved reliefs on these pieces are astonishing in their detail. For example, the friezes of stylized foliage and rosettes on a panel and the elaborate display of military trophies on a cabinet, both housed at Palazzo Madama, exemplify this exceptional craftsmanship (illustrated in *Genio e Maestria: Mobili ed Ebanisti alla Corte Sabauda tra Settecento e Ottocento*, Turin, 2018, pp. 368 and 273).





Détail

187

MAURIZIO BIANCO (MAURICE BLANC)

actif de 1792 à 1815

PORTRAIT DE NAPOLÉON IER, EMPEREUR DES FRANÇAIS ET ROI D'ITALIE, TURIN, DATÉ DE L'AN XII (1804), ENTOURAGE DE GIUSEPPE MARIA BONZANIGO (1745-1820)

PORTRAIT OF NAPOLEON I, EMPEROR OF THE FRENCH AND KING OF ITALY, TURIN, DATED IN THE YEAR XII (1804), CIRCLE OF GIUSEPPE MARIA BONZANIGO (1745-1820)

important relief en poirier (naturel et teinté), oranger et acajou
signé et daté *FAIT PAR MAURICE BLANC A TURIN L'AN XII* ., titré *NAPOLEON / EMPEREUR DES FRANÇAIS / ET ROI D'ITALIE*
portrait en buste tourné vers la gauche dans un médaillon ovale, entouré des trophées de la Guerre et des Arts ; le cadre ornés d'urnes fleuries et de guirlandes, chaque coin avec les figures allégoriques des Quatre continents

important and finely carved pearwood (partly tinted), orange and Mahogany relief
signed and dated *FAIT PAR MAURICE BLANC A TURIN L'AN XII* ., entitled *NAPOLEON / EMPEREUR DES FRANÇAIS / ET ROI D'ITALIE*
bust-length and facing left within an oval medallion, surrounded by trophies of War and Arts; the frame with flowering urns and foliage scrolls, each corner with allegorical figures of the Four continents
cadre: 14¾ by 12½ by 1 in. ; 37.5 x 32 x 2.7 cm
relief: 11⅝ by 9⅝ in. ; 29.5 x 24.5 cm

PROVENANCE

Collection particulière, Hanovre ;
Sotheby's Amsterdam, 27-29 mars 2007, *An Important private collection from Hanover*, lot 1208

EXPOSITION

Objets d'arts manufacturés et métiers étalés dans les salons d'expositions honorés de l'auguste présence de LL.MM.II. et RR Napoléon et Joséphine, Turin le 4 Floréal an 13 (avril 1815) ;
Genio e Maestria, Mobili ed ebanisti alla Corte Sabauda tra settecento e ottocento, Venaria Reale, Reggia di Venaria, 2018, cat. 60 (ill.), p. 278-279

BIBLIOGRAPHIE

Giuseppe Maria Bonzanigo, Comune di Asti, Pinacoteca civica, octobre 1989 - janvier 1990

RÉFÉRENCE BIBLIOGRAPHIQUE

Giuseppe Maria Bonzanigo, cat. exp. Comune di Asti, Pinacoteca Civica, octobre 1989 - janvier 1990

• € 30,000-50,000



Giuseppe Maria Bonzanigo, sculptor to Victor Amadeus III, King of Savoy, received great acclaim through the “*quadri in scultura*” of wood and ivory, that he produced with the help of many assistants in Turin, during the last two decades of the 18th century until his demise in 1820. Among these assistants, individually listed in 1793 (exhibition Cat. 1990, p. 36), we find Morizio Bianco di Torino. That same artist, by the name of Maurice Blanc, is recorded exhibiting twelve “*bas reliefs en bois*” on the occasion of Napoleon's passage through Turin in April of 1805 (idem, p. 46). The artist was at this time probably working on his own account, continuing however in the same style as the “atelier Bonzanigo”.

The carving can be dated rather closely. L'an XII, as adopted by the Jacobin-controlled National Convention in 1793, offers a window between September of 1803 and September of 1804. Napoléon Bonaparte is shown as Premier Consul,

wears however the Plaque of the Légion d'honneur, which he instituted in May of 1802, but only started bestowing on 15 July 1804, - the Plaque was created on 30 January 1805. Napoléon was declared Empereur des Français on 18 May, 1804, the additional title of Roi d'Italie was declared on 26 May 1805. It is thus suggested that the artist had carved the likeness during the summer of 1804 and then updated the inscription, quite possibly in time for the exhibition in April of 1805.

The relief offered here with displays the same very fine workmanship that the Bonzanigo workshop produced, - another portrait relief from the same workshop, carved with the likeness of Napoleon's younger brother Jérôme Bonaparte was sold in these same rooms in February 2003. The present portraits of great rarity, as it appears to be the only work of art signed by Maurice Blanc recorded in the conventional literature.



188

HAUT-RELIEF EN POIRIER AVEC LES ARMOIRIES DE LA FAMILLE DE HANOVRE, THOMAS (1761-1804) ET GEORGE SEDDON (1765-1815), ANGLETERRE, FIN DU XVIII^E SIÈCLE

A HIGH RELIEF CARVED COAT-OF-ARMS OF THE HANOVER FAMILY, THOMAS (1761-1804) AND GEORGE SEDDON (1765-1815), ENGLISH, LATE 18TH CENTURY

dans un cadre en bois doré et velours rouge
inscrit *DIEU ET/MON DROIT* et *ONI . SOIT . QUI . MAL . Y . PENSE*

une étiquette ancienne au revers inscrite *This was executed in Pear or Lime tree wood by Thomas and George Seddon, Cabinet Makers and Upholsterers to Her late Majesty Queen Victoria, for George the Third at Winsor Castle. / Bought from W. N. Drakeford, late of Johnston & Jeanes, of New Bond Street. / 30th May 1902.*

set in a red velvet and gilt wood frame
inscribed *DIEU ET/MON DROIT* and *ONI . SOIT . QUI . MAL . Y . PENSE*
an old label on the reverse inscribed *This was executed in Pear or Lime tree wood by Thomas and George Seddon, Cabinet Makers and Upholsterers to Her late Majesty Queen Victoria, for George the Third at Winsor Castle. / Bought from W. N. Drakeford, late of Johnston & Jeanes, of New Bond Street. / 30th May 1902.*
31 x 30 x 7,5 cm ; 12 ¼ x 11 ¾ x 3 in.

€ 15,000-20,000



189

ATELIER DE GIUSEPPE MARIA BONZANIGO

(1745 - 1820), Turin, vers 1800

PORTRAIT DU GÉNÉRAL CLAUDE-JACQUES LECOURBE (1759 - 1815)

PORTRAIT OF THE GENERAL CLAUDE-JACQUES LECOURBE (1759 - 1815)

relief en tilleul ; sur un fond en bois noici et bois fruitier ; dans un cadre en bois
le cartouche inscrit *LECOURBE*, numéroté 37 et 38

limewood relief, on a tinted and ebonised fruit wood background; in a wood frame
inscribed on a cartouche *LECOURBE* and numbered 37 and 38
9¼ by 8¼ in. ; 23.5 x 21cm

PROVENANCE

Sotheby's Paris, 26 juin 2019, lot 146

Sculptor and cabinetmaker of the Royal Family in Turin, Bonzanigo became a master in the art of *microscultura*. He was frequently commissioned for the Savoy residences: in Turin, Moncalieri, Rivoli and Venaria. In 1787, he was named wood sculptor of Vittorio Amadeo III, King of Sardinia, and in 1817, after the fall of Napoleon, First Sculptor to Victor Emmanuel 1st. Many portraits carved by Bonzanigo are known depicting the Savoy family, Piedmontese aristocracy and members of Napoleon's inner circle. A profile of Napoleon sold by Sotheby's New York, on 31 January 2013, lot 412, is comparable to the present portrait. The latter was probably carved before he was dismissed by Napoleon and exiled in the Jura on 10th September 1805.

€ 10,000-15,000



Détail

190

FRANCESCO TANADEI

Turin, vers 1814 – 1815

ALLÉGORIE EN L'HONNEUR DE VICTOR EMMANUEL I (1759 -1824), ROI DE SARDAIGNE, TURIN, VERS 1814 – 1815

ALLEGORY IN HONOR OF VICTOR EMMANUEL I, KING OF SARDANIA, TURIN, CIRCA 1814 – 1815

relief en ivoire sur un fond en ébène
le roi représenté comme le protecteur des Arts et des Lettres, avec à chaque coins les figures allégoriques des Quatre continents inscrit *NUMQUAM.SATIS, VICT EMANUEL REX SARD* et *ARTIUM LITERARUMOUS. PROTECTOR*

ivory relief on ebony
the king depicted as the protector of Arts and Literature, each corner of the frame with the allegories of the Four Continents inscribed *NUMQUAM.SATIS, VICT EMANUEL REX SARD* and *ARTIUM LITERARUMOUS. PROTECTOR*
9 5/8 x 8 5/8 x 1 1/8 in ; 24.5 x 22 x 3cm

Please note that this lot contains elephant ivory the export of which outside the EU is now prohibited pursuant to European regulation 2021/2280 of 16 December 2021. Pursuant to the UK Ivory Act 2018, clients based in the United Kingdom are not able to bid on / purchase this lot. Sotheby's will be able to provide the buyer with the intra-community certificate attached to this item.

EXPOSITION

Genio e Maestria, Mobili ed ebanisti alla Corte Sabauda tra settecento e ottocento, Venaria Reale, Reggia di Venaria, 2018, cat. 62.

BIBLIOGRAPHIE

Exhibition catalogue. *Genio e Maestria. Mobili ed ebanisti alla corte sabauda tra Settecento e Ottocento*, Reggia Venaria, 2018, p. 280-281.

● € 10,000-15,000

This carved ivory relief on ebony, within an ebonized wooden frame, depicts an Allegory in honour of the King Vittorio Emanuele I of Savoy as patron of the Arts and Letters and celebrates his return to power.

At the centre of the relief, Athena, goddess of Wisdom is pointing to the profiled bust of the King on a pedestal which is positioned below an eagle and the flying winged figure of Fame and the inscription “*numquam satis*”, “*we never learn enough*”, from Seneca. A kneeling Cupid positioned in front of the pedestal is seen to be carving the name of the King in gold letters. The frame is decorated with trophies and attributes pertaining to the Arts and Culture under the protection of Vittorio Emanuele I.

An inscription on the back: “*N. 25 Kaiserin / Maria Anna / 143*” states the ownership of this relief, being that of Maria Carolina of Savoy (1764-1782). A souvenir of her father King Vittorio Emanuele I, she took it with her to Wien when she married the Archduke Ferdinand Augsburg-Lorena (1754-1806), the future Austrian-Hungarian Emperor in 1771. It is not only a masterwork of Neoclassical art, but it also carries immense historical value

This relief showcases the extraordinary technical ability of Francesco Tanadei to carve even the smallest of details and display them within a larger piece and allowing the viewer to appreciate the workmanship to the fullest extent.



FRANCESCO TANADEI (LOCARNO 1770 – TORINO 1828)

Due to his exceptional craftsmanship, Francesco Tanadei was the favourite pupil of Giuseppe Bonzanigo (1745-1820). He perfected his artistry in the workshop of Bonzanigo, who was appointed Royal sculptor of Vittorio Amedeo III in 1787, obtaining important commissions and a salary of 200 lire a year. The fame of the cabinetmaker grew under the Napoleonic regime, but even after the Congress of Vienna, during the Restoration, he maintained his role at the Royal Palaces.

After his apprenticeship, Francesco Tanadei established himself as the most important and reputed carver and artist of virtuosic luxury microsculptures, ivory, cameos and jewellery in

the Neoclassical style. He worked for the Royal Palace in Turin and he enjoyed the patronage of the Prince Camillo Filippo Ludovico Borghese Governor of Turin (1775-1832) and on the occasion of the visit of Napoleon and Joséphine de Beauharnais in Turin (1805), he exhibited his works of art at the exhibition of “Object d’Art, manufactures et metier” organized to welcome the powerful couple.

Francesco Tanadei as “Sculpteur en ivoire et bois de SAI le Prince Gouverneur General” to Camillo Borghese, husband of Paolina Bonaparte, played the role of protagonist at the “Salon de Peinture et de Sculpture” of Paris in 1812. In 1815, after the return to power of the Savoy Family, he was appointed “Royal Sculptor of wood and ivory” by the King Vittorio Emanuele I (1759-1824).



Lot 191

SECRÉTAIRE MÉCANIQUE EN ACAJOU, ÉBÈNE ET LAITON, FLORENCE, DÉBUT DU XIXE SIÈCLE, ATTRIBUÉ À GIOVANNI SOCCI (1775-1842)

AN ITALIAN MAHOGANY, EBONY AND BRASS MECHANICAL SECRETAIRE, FLORENCE, EARLY 19TH CENTURY, ATTRIBUTED TO GIOVANNI SOCCI (1775-1842)

de forme ovale, un mécanisme ouvrant le bureau avec le plateau découvrant une écritoire amovible et des compartiments, la base avec un plateau coulissant pour ouvrir la chaise garnie de cuir, dispositif d'ouverture avec une clé ; marque à l'encre 1348

of oval form, the desk and top opening by means of a mechanism to reveal a movable inkwell and shelves, with the sliding base also opening to reveal a chair with a leather upholstery and a locking system with a key ; with an ink mark '1348' Height. 35 in (closed), 41 in (open) width. 35 in (closed), 59 in (opened), depth. 31 3/4 in (closed), 54 1/4 in (opened) ; Haut. 88,5 cm (fermé), 104 cm (ouvert), larg. 89 cm (fermé), 150 cm (ouvert), prof. 81 cm (fermé), 138 cm (ouvert)

PROVENANCE
Galerie Kugel, Paris.

© € 70,000-100,000

The marvels of furniture equipped with mechanisms and innovative features, have continually fascinated both collectors and craftsmen. This *secrétaire mécanique* is certainly the work of Giovanni Socci, a talented Italian cabinetmaker of the Empire style. Several similar models attributed to him, with prestigious provenance, can be found in important public collections including the Château de Fontainebleau, the Palazzo Pitti and the Musée du Louvre.



Bureau mécanique pliant ovale de 1807 par Giovanni Socci, palazzo Pitti

Mechanical furniture was particularly sought after from the 18th century and furniture by Socci, compact and of an elegant shape, found favour with Royalty and during the French Empire. This desk is fascinating due to a complex mechanism of counterweights and gears that allows the user to slide a chair from the main body, pull out a surface that reveals a further shelf, which can, if necessary, be tilted for use as a lectern. Then, a shelf with compartments, used to store letters and writing accessories, can be raised at the back.

Giovanni Socci replicated this model five times, with some variations and mostly all signed, and all now in very important museum collections:

-a desk initially delivered in 1807 to Marie-Louise de Bourbon, daughter of King Charles IV of Spain and which later belonged to Elisa Bonaparte Baciocchi, Napoleon I's elder sister and Grand Duchess of Tuscany. Bearing an Egyptian nephrite top, this is now in the Château de Fontainebleau (inv. GME1461);

-a desk for Marie-Louise de Bourbon dated from 1807 with gilt-bronze mounts and paw feet in Palazzo Pitti, Florence, inv. nr. MPP 1911, n.14138 (illustrated in Enrico Colle, *I Mobili di Palazzo Pitti, il secondo periodo lorenese 1800-1846*, Florence, 2000, pp. 102-103);

-a signed desk dated from 1820 made for Marie-Louise de Bourbon at Palazzo Pitti, inv. nr. MPP 1911, n.17182;

-a desk dated from 1820, formerly with Audrey B. Love in America and now in the collections of the Musée du Louvre, Paris (inv. nr. OA 12161, ill. S. Chiarugi, *Botteghe di mobili in Toscana*, Firenze 1994, vol.1, p.102, fig.86);

-one entirely in mahogany in Villa Necchi Campiglio in Milan.



Bureau mécanique pliant ovale par Giovanni Socci, château de Fontainebleau

GIOVANNI SOCCI (CA.1775-1842)

Giovanni Socci is the best known member of a dynasty of Tuscan cabinetmakers already active in the 18th century. His domicile was located in Ponte a Ema where he was born, but he is also recorded to have had a workshop in Florence, at nr. 1375 at the Fondacci di San Niccolò, near Piazza dei Mozzi. He soon became the head of an important workshop able to take on the construction of fine furniture and carpentry commissions. He was a member of the Conservatorio di Arti e Mestieri in Florence and actively presented his new inventions to benefit the art of cabinetmaking. Other furniture pieces

by Socci are at Palazzo Pitti (see Enrico Colle, *Il Mobile Impero*, Milan, 2000, pp.160-161).

Mechanical desks were not his only innovation, as, together with his brother Luigi, he built some hinged shutters for Palazzo Niccolini and Casa Martinengo. His workshop is also responsible for larger carpentry works such as the construction of the gigantic bridge roof used for the execution of al fresco paintings in the dome of in the Chapel of the Princes in San Lorenzo, or the construction of the doors of Porta alla Croce in Florence's piazza Beccaria.

Upon his death, Giovanni Socci's workshop was left to his two sons, Vincenzo (ca.1880-1882) and Fedele.



LOTS EN VENTE PRIVEE - PRIVATE SALES



LOTS EN VENTE PRIVÉE - EN ITALIE

LOTS TO BE SOLD BY PRIVATE TREATY IN ITALY

CONSOLE EN BOIS SCULPTÉ ET DORÉ, ATTRIBUÉE À FILIPPO PARODI (1630-1702), GÈNES, DEUXIÈME MOITIÉ DU XVIIÈ SIÈCLE À DÉCOR DE DEUX TRITONS CONTORSIONNÉS CENTRÉS D'UNE LARGE COQUILLE ET DE PUTTI, LA CEINTURE ORNÉE D'UNE LARGE GUIRLANDE DE FEUILLES DE CHÊNE ET PAMPRES DE VIGNES, LE PLATEAU CHANTOURNÉ EN MARBRE BLANC

A CARVED GILTWOOD CONSOLE TABLE, ATTRIBUTED TO FILIPPO PARODI (1630-1702), GENOA, SECOND HALF 17TH CENTURY DECORATED WITH TWO FIGURES OF TRITON CENTERED BY A LARGE SHELL AND TWO PUTTI, THE FRIEZE WITH A LARGE OAK 'LEAVES' WITH 'LEAF' GARLAND AND GRAPEVINES, WITH A WHITE MARBLE TOP

Height 23 ½ in, length 63 ¾ in, depth 41 in ;
Haut. 60 cm, larg. 162 cm, prof. 104 cm

PROVENANCE

Semenzato, Venice, juin 1992 (lot 55).

RELATED LITERATURE

V. Viale, *Mostra del Barocco piemontese*, Turin, 1963, vol. III, *Mobilier*, pl. 51.
L. Mallè, *Le arti figurative in Piemonte*, vol. II. *Dal secolo XVII al secolo XIX*, Turin, 1965, fig. 279.
R. Antonetto, *Minusieri ed ebanisti del Piemonte*, Piazza Editore, Chieri, 1985, p. 194, fig. 269.
E. Colle, *Il mobile in Italia dal Cinquecento all'Ottocento*, Milan, 2009, fig. 64.
A. Gonzales-Palacios, *Il Mobile in Liguria*, Gênes, 1996.

This rare and exceptional console table, a typical example of the Italian Baroque, lies at the crossroads between the world of decorative arts and masterpieces of sculpture. The fact that such an important artist such as Filippo Parodi (1630-1702) would turn to what would normally be considered simple woodcarving is a clear manifestation of the contemporary aesthetic that saw functional objects not just as furniture, but above all as genuine works of art.

This lot has been declared of cultural interest pursuant to Legislative Decree No. 42 of 22 January 2004, and therefore cannot be permanently exported out of Italy.

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Impressive sculptures in the form of classical or allegorical figures were produced throughout the second half of the seventeenth and early eighteenth centuries in northern Italy. However, it was in Genoa that the development of this craft reached its apogee, thanks in particular to the famous sculptor Filippo Parodi, to whom the present work can certainly be attributed. The number of surviving examples is relatively small, despite their obvious popularity, and most of them are now in public collections or remain in situ in Genoese palaces.

Parodi initially trained in Rome and was influenced by the sculptors Alessandro Algardi and Gian Lorenzo Bernini. On his return to Genoa in 1661, he worked for the Durazzo family, producing four marble statues based on characters from Ovid's *Metamorphoses*, now in the Palazzo Reale, Genoa. He subsequently carried out commissions throughout northern Italy, and his most famous works include the *Cappella del Tesoro* in the Basilica of St Anthony in Padua and the funerary monument to Bishop Morosoni in San Nicolò da Tolentino, Venice. He also ran a thriving workshop and counted among his assistants the talented woodcarver Andrea Brustolon, who went on to become a key figure in the development of furniture design in his native Venice.



This important console is one of a series of three similar and known pieces, still conserved in the Palazzo Reale in Turin in the apartments of Madama Felicita. Initially presented as anonymous works from Turin, the consoles were reattributed to Parodi and his workshop by Alvar Gonzales-Palacios, not least because of their stylistic proximity to the tritons sculpted on the *porte-torchères* in the Palazzo del Principe in Genoa (ill. Alvar González-Palacios, *Il Mobile in Liguria*, Genès, 1996, figs. 88-92, pp.82-84), whose expressive vitality and highly articulated bodies are echoed in our figures. The posture of the bodies intertwined with oak branches, leaves, acorns, flowerheads and grapevines with bountiful bunches of grapes composed in a very compact design, is quite unusual in wall consoles of the period. Another console, preserved in Palazzo



Filipp Parodi, console aux tritons, galerie dorée du palazzo Doria Pamphij, Rome

Doria Pamphij in the Galleria Aurea, attributed to the workshop of Filippo Parodi, is similar in its execution, although the bodies are slightly less entangled and less contorted.

This suite of consoles also echoes works attributed to Filippo Parodi in the Villa Durazzo Faraggiana in Albissola, including a series of figures depicting an allegory of the four seasons (ill. A. González-Palacios, *op. cit.*, figs. 81-22, pp. 74-75; figs. 83-85, pp. 78-79) and the majestic console table surmounted by an imposing mirror depicting the myth of Narcissus. A wonderful interpretation of this myth, simulating a high, impermeable cliff at the foot of which a spring of water gushes forth; without doubt one of the finest pieces of Genoese furniture in existence, a masterpiece of great European decoration. There is a strong naturalistic feeling to this table, as seen with our console table; in Parodi's



Filipp Parodi, miroir/console en bois doré, villa Durazzo Farraggiana, Albissola

work there is a desire to channel reality with a pre-arcadic spirit and an idyllic sensibility. He highlights the importance of nature, allowing the furniture to inhabit an illusory space, above that of architectural spatiality. This deceptive element that characterizes Parodi's complex creations is deeply rooted in Baroque art, and our console is a perfect example of this.

The mention of Parodi's name does not, of course, preclude the work of his workshop. The possibility of a collaboration with the prolific Genoese painter and decorator Domenico Piola (1627-1703) and his son-in-law Gregorio di Ferrari (1644-1726) has also been raised. The Piola family ran a large workshop called Casa Piola, which effectively monopolized the design and production of painted and stuccoed ceiling decorations in Genoa for much of the 17th century.

The console can also be compared with a drawing conserved in the Royal Collection, in London (inv. 904460), which has no definite attribution but is said to be the work of a follower of Giovanni Paolo Schor (1615-1674). This project makes reference to his works, and in particular to his project for a ceremonial bed for Maria Mancini Colonna. The console project is aesthetically close to our model, with this composition centred on the large shell, surrounded by two tritons.



The name of the painter Daniel Seiter has also been mentioned several times in connection with this suite of consoles, part of a large decorative ensemble in the Palazzo Reale. The apartment in which these are located is preceded by four small antechambers which contain the stucco and the splendid vault depicting the Allegory of the Four Elements painted by Seiter at the end of the 17th century. It is possible that he was involved with the design project in matching the furniture in the palace with *the grand décor*. In this respect, our console with the shell and tritons perfectly echoes one of the four elements, water, which is undoubtedly the most represented in the

sculptural works. One cannot look at this console without considering Bernini's Triton fountain in Piazza Barberini in Rome.

This console is an extraordinary interplay of fiction and reality by one of the greatest Italian sculptors of his time and those he collaborated with. Never before during the 17th century did console supports appear with such obsessive *horror vacui*, the design and execution of which allowed for the entire filling of space with content and detail and which allowed for this piece of furniture to also serve as a magnificent sculptural plinth.

LOTS EN VENTE PRIVÉE - EN ITALIE
LOTS TO BE SOLD BY PRIVATE TREATY IN ITALY

CAFETIÈRE ET SUCRIER COUVERT EN VERMEIL
PAR GIUSEPPE VALADIER, ROME, 1801-1803

AN IMPORTANT ITALIAN SILVER-GILT COFFEE
POT AND COVERED SUGAR-POT

MAKER' MARK OF GISUEPPE VALADIER,
ROME, 1801-1803

La cafetière sur piédouche bordé de feuilles de laurier, le corps cannelé appliqué d'une guirlande de laurier à attache en tête de lion, les deux anses décorées de masque formant bec verseur, le col décoré de vaguelettes, le couvercle avec prise en toupie ; le sucrier avec base ornée de vaguelettes en rappel sur le bord du corps, le corps cannelé appliqué de guirlande de laurier et attaches en tête de lion, le couvercle avec prise en toupie, poinçons : ville, orfèvre et striche

The coffee pot on a laurel leaves bordered foot, the fluted body applied with a laurel garland with lion's head attaches, two masks shaped handles as spout, the neck adorned with meanders, the cover with a spinner finial; the sugar pot decorated with meanders on base and border, the fluted body applied with laurel garland with lion's head attaches, the cove with a spinner finial, marks: town, marker's mark and striche

Haut cafetière : 38,5 cm ; haut sucrier : 16,5 cm
Height. coffee pot. 15 ¼ in. Height. sugar pot. 6 ½ in.

PROVENANCE

Wannenes, Genoa, 27-28 November 2008, lot 186

LITERATURE

A Bulgari Calissoni, *Maestri Argentieri Gemmarie Orafi di Roma*, Rome, 1987

A.Gonzales-Palacios, *Il gusto des principi*, Milan, 1993, pp. 197-203

The Art of the Valadiers, Turin, 2017, p. 374, illustr. pl. XIII

ROMAN NEOCLASSICAL PERFECTION

This silver-gilt coffee pot and covered sugar bowl are typical of the Roman neoclassical style, made by the city's greatest dynasty of silversmiths, the Valadiers and in particular, Giuseppe Valadier.

One of three sons of the brilliant Luigi Valadier, the greatest Roman goldsmith of the 18th century, Giuseppe (1762-1839) was trained in the family goldsmith and bronze workshop, but preferred drawing and architecture. However, he was forced to take over the workshop following Luigi's suicide in 1785. In the first instance, he completed the orders in hand, in particular the casting of the bell of Saint Peter's, but also altars and pieces including reliquaries and chalices. One of his earliest creations is a silver-gilt cellaret created circa 1785 by father and son for the Duke Cardinal of York (see Sotheby's Paris, *Gianni Giordano collection*, 25 November 2024, lot 36). The decoration of this casket transitions the late stages of the Rococo style, with the putti finial to the start of Neoclassicism with the swans and laurel garlands. A *cadenas*, now in the British Royal Collections, completes the set.

Like his father, Giuseppe was an excellent draughtsman and set about renewing the workshop's style: decorations with columns, laurel leaves, swans and lions. He was in charge of design, but was able to leave the production of certain pieces to his collaborators, including Antonio Ercole, who took over the reins of the workshop in 1793. We still have a large number of drawings, partly in Faenza and partly in London, which show Giuseppe's creativity in proposing numerous variations for a commission.

As well as important religious commissions, the Valadiers also worked for the entire Roman aristocracy and created important table services. In 1781-1783, Luigi created a large service in the Louis XV style for the Borghese family, some pieces of which are still in existence.

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From 1790s onwards, Neoclassicism was everywhere in Europe, pure and minimalist. Giuseppe Valadier demonstrated his art and dexterity by creating the silver dinner service for Antonio Maria Odescalchi, who from 1795 was the apostolic nuncio in Florence. Several drawings have survived, showing the use of fluting, laurel leaf garlands, lion masks (the family emblem) and *mascarons*.

Our silver-gilt coffee pot is an identical copy of the silver coffee pot from this service, with the same garlands and above all, the double spout formed by the handles with faun heads inspired by the work of Bernini. Many pieces have survived from this service, including tureens, dishes and the coffee pot, two of which were originally made.

This magnificent service was admired by the entire Roman aristocracy and a few years later, between 1801 and 1805, the Rospiglosi Pallavicini family commissioned a silver dinner service almost



Giuseppe Valadier, Soupière du Service de Monseigneur Odescalchi (une de la paire), 1795-1798, Collection privée



Giuseppe Valadier, Cafetière du Service de Monseigneur Odescalchi, 1795-1798, Collection privée



Giuseppe Valadier, Rafraichissoir du Service de Monseigneur Odescalchi, 1795-1798, Collection privée

identical to that of the Odescalchi family. There are only a few differences. The Rospiglosi are related to the Odescalchi, as Ottavia Odescalchi, sister of the nuncio, married a member of the Rospiglosi family in 1775. It is therefore possible that the brother-in-law admired the service and decided to have one of his own. Other pieces were added to the service between 1805 and 1815 by Alessandro Maldura, Roberto Tombesi and Giuseppe Miller, proving that the style continued even during Napoleon's occupation.

This order includes coffee pots as well as fluted sugar bowls with pilaster supports ending in lion paw feet and a cover with a pine cone finial. Our sugar bowl is based on exactly the same model, the only difference being the finial, ours with stylized leaves.

Although the provenance of our coffee pot and covered sugar bowl has not yet been established, they were undoubtedly made according to the designs of the Odescalchi service, with a few minor variations, during the same period as the Rospiglosi service. The main difference, of course, is the use of silver-gilt for our pieces, which is even rarer and imitates gilt-bronze.

Later, Giuseppe distanced himself from the studio to focus on his passion for architecture. His talent was recognized, and the Pope commissioned him to restore the city's ancient heritage during the French occupation. His crowning achievement was the creation of the Piazza del Popolo between 1816 and 1822, with its fountain supported by Egyptian lionesses, illustrating the Egyptomania of the time.

Throughout his career, Giuseppe was an innovative artist who always kept up with fashion, creating motifs and shapes that would later be copied by all contemporary Roman artists.



LOTS EN VENTE PRIVÉE - EN ITALIE

LOTS TO BE SOLD BY PRIVATE TREATY IN ITALY

PAIRE DE CONSOLES EN BOIS DORÉ, GÊNES, DERNIER QUART DU XVIII^E SIÈCLE

A PAIR OF GENOESE CARVED GILTWOOD SIDE TABLES, LAST QUARTER 18TH CENTURY

avec un plateau en marbre d'aquitaine rouge, noir
et blanc

with a red, black and white aquitaine marble top
106 cm (height); 177.5 cm (width), 88.5 cm (depth)

PROVENANCE

Sénateur Duc Pietro d'Acquarone, ministre de la
maison Royale, Rome
Sangiorgi, Rome, vente du prince Centurione
Scotto di Genova (Durazzo, Santa Margherita,
Ligure), 27-29 avril 1903, lot 160 (une seule
console mentionnée)
Pietro Accorsi, Turin
Collection Alberto Bruni-Tedeschi, Turin
Sotheby's Milan, 10-11 juillet 2007, lot 266

LITERATURE

G.Morazzoni, *Il mobile Neoclassico*, Milan, 1962.

RELATED LITERATURE

A. González-Palacios, *Il mobile in Liguria*, Gênes,
1996, fig. 650, 352-3, 358, 360, 366, pp. 300-32, 313;
A. González-Palacios, *Villa Cimena*, Turin, 2003, p. 173;
E. Colle, *Il mobile Neoclassico in Italia*, Milan,
2005, fig. 90 pp. 386, 387, 390.

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Une des deux consoles in situ, château de Catagneto



Genoese carved giltwood furniture reached its apogee during the 17th and 18th centuries, not only in Italy, but throughout Europe. These excellent examples of furniture by Genoese craftsmen of the late 18th century, showcase the exceptional quality of carved giltwood furniture which was influenced by Filippo Parodi (1630- 1702) who in turn was inspired by the sculptor Gian Lorenzo Bernini (1598-1680). A carved giltwood table with shell and tritons and the pair of carved giltwood mythological figures in the Giordano Collection sale are just some examples of incredible masterpieces attributed to Filippo Parodi.

The Roman influence in Genoa was reinforced by the Doria Pamphilj Family, who with its Princely Palaces in both Rome and Genoa built up a channel of artistic influence that linked these two European capitals in the 18th century.

Featured in prominent publications, this pair of side tables are noted for their strong connection to the Italian Royal family, enhancing their historical and cultural significance. The model for this pair of tables is an adaptation to the Roman Neoclassical taste, also emphasized by Professor Alvar González-Palacios in *Il mobile in Liguria*, Genova, 1996, fig. 350, 352-3, 358, 360, 366, pp. 300-32, 313. These tables therefore demonstrate the move away from the naturalistic Baroque style of Parodi, to the new Roman Neoclassical style of the late 18th century.



Console en bois doré, dernier quart du XVIIIe siècle, villa Cimena, Turin

Such is the importance of this group of Genoese tables, that E. Colle devoted a whole section to the group in his "Il mobile Neoclassico in Italia", Milano 2005, fig. 90 pp. 386, 387, 390.

Similar tables with this type of supports are at Palazzo Reale in Genoa and at Villa Cimena in Turin.

Typical of Roman tables are the rare marble veneered tops enhanced by a gilt-bronze border above the powerful architectural design with the vibrant three-dimensional quality of the carving. The rich sculpted apron represents a classical frieze with different levels of projecting reliefs highlighted by the two-tone gilding.

This pair of side tables was formerly part of the Alberto Bruni Tedeschi Collection at the Castle of Catagneto, Po. One of the tables bears the label of Pietro d'Acquarone, 1st Duke of Acquarone, 4th Count of Acquarone (1890 – 1948). He was one of the most important members of the Italian Royal household. As an Italian nobleman, politician, soldier and entrepreneur, who founded a successful company in Verona, these various public positions paved the way for Pietro d'Acquarone to become a member of the Senate in 1934 and subsequently a trusted advisor to and Minister of the House of King Vittorio Emanuele III in 1939. He maintained this appointment until 1943.



LOTS EN VENTE PRIVÉE - EN ITALIE
LOTS TO BE SOLD BY PRIVATE TREATY IN ITALY

DEUX SCULPTURES EN BOIS DORÉ
REPRÉSENTANT VULCAIN ET LÉDA,
ATTRIBUÉES À FILIPPO PARODI (1630-1702),
GÈNES, DEUXIÈME MOITIÉ DU XVIIÈ SIÈCLE

TWO ITALIAN CARVED GILTWOOD FIGURES
ATTRIBUTED TO FILIPPO PARODI (1630-1702),
GENOA, SECOND HALF 17TH CENTURY
RESPECTIVELY DEPICTING VULCAN AND LEDA

Haut. 212 cm; 83 ½ in

PROVENANCE

Galerie Semenzato, Venise, décembre 1988
De Baviere collection, Roma

RELATED LITERATURE

P. Rotondi Briasco, *Filippo Parodi*, Gênes, 1962.
A. González-Palacios, *Il Mobile in Liguria*, Gênes,
1996, p. 77-92.c.



Figure représentant l'Automne par Filippo Parodi.
Castello Sforzesco, Milan.

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The present Genoese pair represents an extremely rare baroque example of a type of Italian carved decorative piece which need to be regarded not as mere woodcarvings but as true sculptural works of art. Impressive sculptures in the form of classical or allegorical figures were produced throughout the second half of the 17th century and early 18th century in North Italy. However, it was in Genoa where the development of this craftsmanship reached its apogee, especially thanks to the renowned sculptor Filippo Parodi (1630-1702) to whom the present can be attributed. The number of surviving examples is relatively small despite their obvious popularity and the majority are now in public collections or remain in situ in Genoese palaces.

It is well documented that the leading producer of such sculptures in Genoa at this time was Parodi. Parodi trained initially in Rome and was influenced by both the sculptors Alessandro Algardi and Gian Lorenzo Bernini. Upon his return to Genoa in 1661, he worked for the Durazzo family, producing four marble statues based on characters from Ovid's *Metamorphoses*, now in the Palazzo Reale, Genoa, illustrated by Paola Rotondi Briasco, *Filippo Parodi*, Genoa, 1962, pl. 5-8. He then went on to execute commissions throughout Northern Italy and his most famous works include the Cappella del Tesoro in the Basilica of St Anthony in Padua, and the funerary monument to Bishop Morosini in San Nicolò da Tolentino, Venice. He also ran a thriving workshop, and among his assistants was the talented woodcarver Andrea Brustolon, who went on to become a seminal figure in the evolution of furniture design in his home city of Venice.





Figure d'une paire par Filippo Parodi. Palazzo del Principe, Gênes.

Among the surviving torchères and figural sculptures that have been firmly attributed to Parodi, the most closely-related examples to the present pair are:

- two pairs of figures of Triton in the Palazzo del Principe, Genoa, one pair supporting an eagle and the other with a putto (illustrated by Alvar González-Palacios, *Il Mobile in Liguria*, Genoa, 1996, figs. 88-92, pp.82-84);
- the figure of Autumn in the Castello Sforzesco, Milan, illustrated by Alvar González-Palacios, *op.cit.*, fig. 102, p. 89;
- a series of figures representing the four seasons in the Villa Durazzo Faraggiana in Albisola also illustrated by Alvar González-Palacios, *op. cit.*, fig. 81-22, p. 74-75; fig. 83-85, p. 78-79.

All these works exhibit a similarly exuberant stylisation of the hair, drapery and rockwork bases contrasted with a more naturalistic treatment of the faces and bodies, as well as a particularly elegant sense of contrapposto alluding to Parodi's Roman influences.

Highly distinctive rockwork bases of this type appear frequently on the carved figures of the period as displayed in the aforementioned examples and they ultimately derive their inspiration from Bernini, who employed the device on some of his sculptural pieces and notably in the Fontana dei Quattro Fiumi in the Piazza Navona, Rome. For illustrations of preparatory studies for the fountain and examples of Roman carved objects inspired by its design, see Enrico Colle, *Il Mobile Barocco in Italia*, Milan, 2000, p.100-101. The artificial naturalism of the bases, which presages the rococo, is entirely consistent with Parodi's style and reaches its fullest expression in what is arguably his most successful work in this

genre, the 'Narcissus' mirror and console table in Villa Durazzo Faraggiana in Albisola, illustrated by Colle, *op. cit.*, n. 52, pp. 218-221.

It is not known whether Parodi was responsible for all the actual designs of his works, as he is believed to have collaborated with the prolific Genoese painter Domenico Piola (1627-1703) and Piola's son-in-law Gregorio di Ferrari (1644-1726). The Piola family ran a large studio called the Casa Piola, which effectively monopolised the design and production of painted and stucco ceiling decoration in Genoa for much of the 17th century. Two sculptors associated with the Casa Piola -Anton Maria Maragliano (1664-1739) and Bernardo Schiaffino (1678-1725)- are also known to have executed carved figures in the manner of Parodi.

VULCAN AND LEDA

The mythological characters of Vulcan and Leda are quite distinct and their stories do not overlap each other.

In mythology, Vulcan is the Roman god of fire, metalworking, and craftsmanship, often associated with destructive as well as beneficial aspects of fire, thus symbolising the potential of humans to shape and harness natural forces for both creation and destruction. Vulcan is typically represented with a hammer, anvil, and tongs, which are the traditional tools of a blacksmith.

Leda, a mortal Queen, is most famous in mythology for her connection to Zeus. According to the myth, Zeus, enchanted by Leda's beauty, transformed into a swan and seduced or, in some versions, raped Leda. As a result, she laid two eggs from which hatched several children, who are central to many of the most famous myths, including Helen of Troy, Clytemnestra, and the twins Castor and Pollux (the Dioscuri).



Figure représentant l'été par Filippo Parodi. Villa Durazzo Faraggiana, Albisola.





ALESSANDRO MAGNASCO

Gênes 1667 - 1749

LE MONTEUR DE CHIENS
LE CHANTEUR AMBULANT

Huile sur toile, une paire

(I) 44,5 x 34,5 cm ; 17 1/2 by 13 5/8 in. ;

(II) 44,6 x 34,5 cm ; 17 1/2 by 13 5/8 in.

(2)

This lot has been declared of cultural interest pursuant to Legislative Decree No. 42 of 22 January 2004, and therefore cannot be permanently exported out of Italy.

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LITERATURE

A. Ferri, 'Sei e settecento italiano : Alessandro Magnasco', dans *Biblioteca d'arte illustrata*, Rome, 1922, vol. 15-16, p. 23, pl. III ;
B. Geiger, 'Beiträge zum Katalog der Werke von Magnasco', dans *Belvedere*, Vienne, 1922, vol. II, pl. 36-37 ;
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V. Moschini, *La Pittura italiana del Settecento*, Florence, 1931, p. 27, pl. 33 ;
M. Dazzi, F. Hermanin, G. Fogolari, V. Moschini, G. Morazzoni et U. Ojetti, *Il Settecento italiano*, Milan-Rome, 1932, vol. I, pl. LVI, fig. 81-82 ;
M. Pospisil, *Magnasco*, Florence, 1944, p. 88, pl. 127-129 ;
B. Geiger, *Magnasco*, Bergame, 1949, p. 141, pl. 163-164 ;
F. Franchini Guelfi, *Alessandro Magnasco*, Campomorone, 1977, p. 219 et 328-331, pl. XXXII à XXXIV ;
F. Franchini Guelfi, *Alessandro Magnasco*, Soncino, 1991, p. 90-91, n° 37.



ANTONIO JOLI

Modène 1700 - 1777 Naples

VUES DU VÉSUVIE LORS DE L'ÉRUPTION DE 1760

Huile sur toile, une paire

(I) 50,7 x 77,5 cm ; 20 by 30 ½ in. ;

(II) 50,7 x 77 cm ; 20 by 30 ¼ in.

(2)

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LITERATURE

C. de Seta, L. di Mauro, M. Perrone, *Ville Vesuviane*, Milan, 1980, p. 17 ;

M. Manzelli, *Antonio Joli. Opera pittorica*, Venice, 1999, p. 86, n° N.64 et N.66, fig. 46 et 48 ;

R. Toledano, *Antonio Joli*, Turin, 2006, p. 86, n° N.64 et N.66, fig. 46 et 48.



Antonio Joli moved to Naples in the late 1750s and there worked at the court of Charles de Bourbon, King of Naples. He received numerous commissions from the many wealthy aristocrats who passed through the city on the Grand Tour.

On 23 December 1760, Vesuvius erupted and continued to do so until 5 January 1761. Joli was determined to immortalize this event. The artist had been by turn a scene painter; an illustrator of processions and celebrations; and a chronicler of festivities, public events and important moments in the official life of the Kingdom of Naples, but he is now best known for his *vedute*, inspired by the works of Canaletto and Bellotto, which he studied when he was working in Venice. These two

spectacular views reflect his training and testify to the meticulous dexterity which allowed him to combine remarkable topographical accuracy with a sharp understanding of the mise en scène.

These two works were also disseminated through engravings. One was engraved by Filippo Morghen with the title *Veduta della nuova eruzione dalle falde del Vesuvio. veduta del Vesuvio in Eruzione*, while the other was by Francesco La Marra with the title *Prospetto del Vesuvio nell'Eruzione occorsa alla fine dell'Anno MDCCLX preso il punto di Veduta dalla Torre della Nunziata*.

Two similar works are in the Spanish Royal collections in Madrid (inv. n.10022980 and n.10022981).

UNE COLLECTION UNIQUE DE 150 FLACONS A PARFUM EN PORCELAINE LOTS EN VENTE PRIVÉE



A. d'Agliano, S. Caliri, *Porcelain Scent bottles*, Giordano Art Collections. Turin, 2020 avec plus de 360 pages

The Giordano collection of scent bottles was born from the discovery, in 2007, of a rare heart-shaped bottle made by the Nove di Bassano factory and with its acquisition, the collector's new fascination with these miniature works of art grew. Of the many porcelain objects that were being produced in Europe in the 18th century, scent bottles most perfectly seem to embody the elegant, courtly, pleasure-filled world which their owners inhabited, the subjects of these tiny objects in turn reflecting the preoccupations and enjoyments of their owners. This collection, consisting of over one hundred and fifty scent bottles, made of porcelain, is the largest and most important collection in private hands. The scent bottles are from sixteen important factories in five European countries: England, Germany, Austria, Italy and France, and between them they present an extraordinarily

diverse array of subjects: from miniature fruits and vegetables and mischievous animals to elegant baroque flask-forms, and others representing Commedia dell'arte and fable subjects. The collection has benefited from close scholarly research and is published with essay contributions by leading scholars in *Porcelain Scent Bottles*, *Giordano Art Collections*, edited by Andreina d'Agliano and Simone Caliri with the contribution by Barbara Beaucamp-Markowsky, Kate Davson and Anton Gabzsewicz, with more than 360 pages in 2020. This museum-quality collection is extraordinary not only for the opportunity it provides to understand galanterie and to identify the differences and connections between factories and makers but also, and perhaps most importantly of all, for its jewel-like beauty and charm.

AN UNIQUE COLLECTION OF 150 SCENT BOTTLES IN PORCELAIN LOTS TO BE SOLD BY PRIVATE TREATY



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De 350 000,01 à 500 000 €	0,5%
Au-delà de 500 000 €	0,25%

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From 200,000.01 to 350,000	1%
From 350,000.01 to 500,000	0.5%
Exceeding 500,000	0.25%

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